13 July 2013 £2.40

NME

DAVID BOWIE: UNSEEN PICS

Iconic shots from the night he killed off Ziggy

+

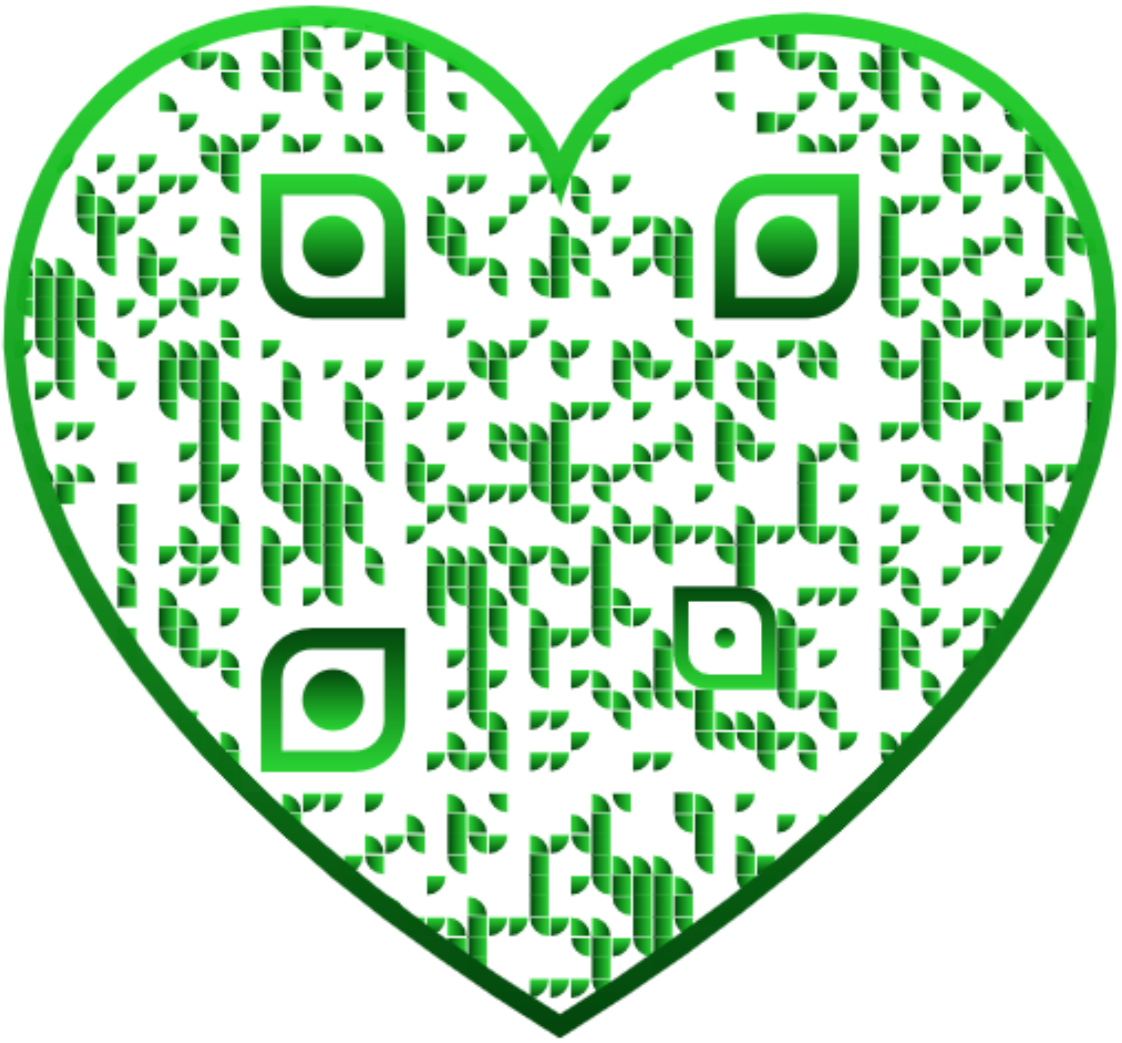
DAFT PUNK
MANICS
CHVRCHES
PIXIES
MUMFORD & SONS

READY? FIGHT!

"It's about the rest of society against the c***s at the top"

BOBBY GILLESPIE on greed, class war and why **Primal Scream** matter even more than ever

US$8.50 | ES£3.75 | CN$6.99 www.nme.com
£2.40 13 JULY 2013



THE NEW SINGLE
OUT 11 AUG 2013
H.O.P.E
BLEACHBLOOD
WWW.BLEACHBLOOD.NET
tm transmission

INSIDE THIS WEEK

13/07/2013

14

"*SUPERMAN* IS PROBABLY OUR FAVOURITE SUPERHERO MOVIE"
DAFT PUNK'S THOMAS BANGALTER LIFTS THE LID ON HIS REAL INSPIRATIONS

30

"THE CROWDS GO A BIT MORE... TITS AT THE SHOWS"
SCOTTISH NEWCOMERS CHVRCHES ARE GOING DOWN WELL IN THE US

18

"BANKERS, POLITICIANS... ALL THATCHER'S BOYS"
BOBBY GILLESPIE GETS FRANK AND PUTS THE WORLD TO RIGHTS

COVER: ED MILES

6

"We've got this sad, tender, delicate record"
WE ALWAYS KNEW MANIC STREET PREACHERS WERE A BIG BUNCH OF SOFTIES

10

"IT'S LIKE WAITING TO BE EXECUTED"
HOW MARCUS MUMFORD COPES BEFORE PLAYING ANOTHER SUPERMASSIVE GIG

26

"THERE WERE PILES AND PILES OF PEOPLE ALL CROWDED ON TOP OF EACH OTHER"
NEVER-BEFORE-SEEN PICS FROM THE NIGHT BOWIE KILLED ZIGGY

PLUS

4 ON REPEAT
6 UPFRONT
14 PIECES OF ME
15 RADAR
18 FEATURES
44 REVIEWS
57 BOOKING NOW
58 GIG GUIDE
62 THIS WEEK IN
63 CROSSWORD
64 FANMAIL
66 BRAINCELLS

48

"IT SOUNDS LIKE THEY'VE GOT A POINT TO PROVE"
THE POINT BEING: KASABIAN CAN CUT IT LIVE IN THE BIG LEAGUE

SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY

SUBSCRIBE TO NME FROM £7.50!*

Subscribe now at
WWW.NMESUBS.CO.UK/ICXE
Or call now on 0844 848 0848 quoting code MDXR
Lines are open between 8am and 9pm, 7 days a week

* when you subscribe by UK monthly Direct Debit saving 30% off the full subscription price. Offer open to new subscribers only. Offer closes 31.10.13

ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

PIXIES

Bagboy

And just like that, the world's greatest alt.rock band are back in the game. 'Bagboy' is Pixies' first song since 2004's 'Bam Thwok', and comes shortly after bassist Kim Deal announced she's sacking them off and never coming back. Oddly, the backing vocals in the chorus sound a lot like Deal, but according to frontman Frank Black they're actually "my good friend Jeremy Dubs". Who is, presumably, a man. A man who's amazing at imitating Kim Deal. Strange. 'Bagboy' itself is: 1) Just shy of five minutes, the longest single Pixies have ever released. 2) Disjointed, like much of 1988 album 'Surfer Rosa'. 3) Big on electronic drum sounds, like their 1991 record 'Trompe Le Monde'. Unlike the best Pixies songs, though, it lacks the lyrical bite of being *about something*. There is no "*THEN GOD IS SEVEN*" moment. And Black sounds like a man trying to be weird, rather than a man who actually is weird, when singing lines like "*I'm not feeling your buzz/I only smell your crock of stew*". But this is a 48-year-old man who says he wrote the lyrics in Starbucks, so let's just be grateful that when he gets to the "*dead things that you licked*" bit he still sounds like the shouty guy in an institution trying to make sense of it all. Plus: that chorus. Let's bask in that for a while, shall we?

Tom Howard, Reviews Editor

> ***Just like that, the world's greatest alt.rock band are back in the game***

JAY-Z & JUSTIN TIMBLERLAKE

Holy Grail

Jay-Z and JT collaborate on the first track from Hov's 'Magna Carta Holy Grail'. Justin croons "*I just can't crack your code*" over lonely keys. Then the rolling beat hits and Jay spits verses about taxes and getting papped with his daughter, Blue Ivy. Together they riff on 'Smells Like Teen Spirit' like a couple of lager-drunk teenagers. Intriguing.

Emelie Joy, writer

JANELLE MONAE

Dance Apocalyptic

Just when you thought 'QUEEN' would be the hit on Monáe's new album 'The Electric Lady', along comes this bar-raising banger. With a skittish 'Hey Ya' beat, surreal lyrics – "*Your chicken tastes like pork*" – a singalong verse AND a giant chorus, 'Dance Apocalyptic' should catapult Monáe onto main stages everywhere.

Lucy Jones, Deputy Editor, *NME.COM*

BECK

I Won't Be Long

Beck is *so* over conventional records. Last year, he put out an album entirely on sheet music. This year, he's releasing a string of 12-inch singles. The latest, 'I Won't Be Long', is a brilliantly wonky slab of guitar pop – evidence of music's biggest polymath at his most prodigious.

Jenny Stevens, Deputy News Editor

HOLOGRAMS

Meditations

In a couple of years, Holograms will be the name of a Tupac-Kurt Cobain-Jimi Hendrix digital supergroup, but for now they're a Stockholm-based four-piece who specialise in relentless post-punk rhythms. If this single is anything to go by, their second album 'Forever' is going to have people pogoing fiercely. Long live alive music!

Kevin EG Perry, Assistant Editor, *NME.COM*

BABYSHAMBLES

Nothing Comes To Nothing

If there's one thing you can rely on Mr Doherty for, it's melody. While everything else in his grasp has a tendency to go awry, ask him to come up with a Grade A chorus and, more often than not, he'll come up trumps. Babyshambles' first new material in six years is no exception. It's good to have them back.

Matt Wilkinson, New Music Editor

TINIE TEMPAH

Trampoline

Tinie returns with the Diplo-produced, twerk-friendly first cut from his second album, 'Demonstration'. He bounces and brags about his new-found wealth, rapping "*my mansion is so tidy*" like a hip-hop Mrs Doubtfire before coming through with "*strictly speaking, Anne Frankly*" – a line good enough to make you forget just how much this sounds like Big Sean's 'Dance (A$$)'.

David Renshaw, News Reporter

HAYDEN THORPE & JON HOPKINS

Goodbye Horses

Electronic musician of the moment Jon Hopkins taps into his classical piano training on this sparse version of Q Lazzarus' new wave classic, 'Goodbye Horses'. And he meets a fine foil in Wild Beasts' Hayden Thorpe, who delivers a divine vocal. Not the easiest song to cover (many have tried), but this is superb.

Phil Hebblethwaite, writer

MIA

Only 1 U

Eastern beats meet Crazy Frog vocals on the latest taster from MIA's forthcoming album. It's less melodic than 'Bad Girls', and sounds like it's been put through a mincer. "*More jiggy than Will*", she sings. 'Only 1 U' proves one thing and one thing only: 'Matangi' is going to be bonkers.

Dan Stubbs, News Editor

KING KRULE

Easy Easy

It's been a long time coming, but Archy Marshall has finally confirmed his debut album proper, 'Six Feet Beneath The Moon'. And he's gruffer than ever on this first cut, howling "*Easy, easy, there's no need to take that tone*" over barely-there guitar. An exciting glimpse of what's up next.

Siân Rowe, Assistant Reviews Editor

ANDY WILLSHER, DAVID EDWARDS, GETTY

SINGLE ISSUE DOWNLOAD NOW ONLY £1.49!

AVAILABLE ON iPAD & iPHONE

SAVE £1!

THE WORLD'S GREATEST MUSIC MAGAZINE, WHEREVER YOU WANT IT

Available on the App Store

DON'T FORGET TO RATE US!

UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

MANICS: UNPLUGGED

Manic Street Preachers are back with a new album full of special guests, brass, and a stinging critique of Thatcherism – but no electric guitars. ***Ben Hewitt*** *finds out why*

MAIN EVENT

Manic Street Preachers' original manifesto was 'culture, alienation, boredom and despair'. You can now add rugby to that. The three-piece have spent the last two months touring Australia and New Zealand purely so they can cheer on the Welsh contingent of the British Lions on their egg-chasing tour [one of whom pops up onstage with them after rugby training – see picture, right]. Oddly, they found time for a turn on New Zealand's version of *The X Factor*, too, performing 'If You Tolerate This Your Children Will Be Next': a timely reminder that, with their new, largely acoustic album 'Rewind The Film' due out on September 16 and a more jagged, "European"-sounding record to follow next March, national treasures seldom come as subversive or bonkers as the Manics.

"It's not particularly rock'n'roll or fashionable, I know," laughs Nicky. "We've got this really sad, tender and delicate record, but at the same time we're on a rugby tour in Australia doing Andy Williams covers."

And *The X Factor*?

"We've done *Strictly Come Dancing* in the UK," says James. "The bottom line is that, except for

TOUR DATES

Announcing the Manic Street Preachers' first UK tour in almost two years

Newport Centre (September 13)
Dublin Olympia (20)
Belfast Ulster Hall (21)
Bristol Colston Hall (23)
London O2 Shepherds Bush Empire (24)
Glasgow Barrowland (26)
Manchester Ritz (27)

'Later...', music is completely marginalised on TV now. And they were nice people. We don't have to fight that fight. If some fuckwit said, 'What are they doing on there?' – well, we've fought all our battles. We don't feel as if we have to answer to people on that level."

Nicky agrees. "We've never been snobbish about that side of things. And 'Tolerate...' has gone back in the Top 20 in New Zealand! Wahey! Melanie Blatt from All Saints was on the panel. It felt like the '90s again."

'Rewind The Film' isn't an attempt to bottle the past, though. Last time folk in the UK saw the Manics, they were bringing the curtain down on singles collection 'National Treasures' with a heroes' send-off at London's O2 Arena and announcing a two-year hiatus. Since then, they've been working, not just on a new album, but on creating a new era. Initially, there were plans to release a sprawling double LP (as James says: "We toyed with the idea of releasing our 'Sandinista!' [The Clash's triple album]"), but noticing the disparity between the more soulful, melancholy material and another clutch of spikier songs, they split them down in the middle to create two albums. It's all part of being a veteran band – where do you go next?

"We're just stepping into the unknown now, like all old bands," laughs Nicky. "We get itchy. We're like a stadium version of The Fall. We just can't stop. We've got to keep ploughing on. It would be easy for us to just trundle round the world playing greatest hits sets, but we can't give ourselves in yet. There's bound to be a time when we play the whole of 'The Holy Bible' five nights in a row at Brixton Academy. But until we're in the depths of despair, we still feel like we've got a lot to say, and a lot left to do.

"I think 'Rewind The Film' is a really raw, honest album," he adds. "It really does a face-to-face with mortality. We're all 44 this year. There's a lot of cruel self-examination, some intense self-critiques about how you sustain the fantasy of still being a rock'n'roll band trying to keep our ideology and intent, while realising you're getting old and changing as well. It's so intimate, fragile, and delicate."

All of which might sound a little 'Manics Go Unplugged', but of the two tracks *NME* has heard, the first is a blooming, parp-heavy belter called 'Show Me The Wonder', featuring Sean on trumpet (according to James, his trumpet work drove the album to a "beautiful, bucolic, soulful place... but don't worry, it's not going to be a brass band opus"), while the second is the brooding, melancholic six-minute title track featuring Richard Hawley's molasses-rich baritone. "We wanted to do something that was more acoustic-based," explains James. "But we weren't sitting with wood-fried beans by the campfire. We just took my electric guitar out of the equation."

Other tracks will include '(I Miss The) Tokyo Skyline', which James describes as having a "fragility, but it's not mournful or dampened"; and '30 Year War', which, says Nicky, is an anti-Thatcherism song written long before she died.

"It starts with the miners' strike and moves through Hillsborough, and it's a critique of the attack on the working classes over the last 30 years. It's the most spiteful, angry track on the album, and it's almost the link to the other record – it sounds like 'Lodger'-era Bowie."

Hawley isn't the only star turn on 'Rewind The Film'. 'Four Lonely Roads' is completely sung by Welsh singer-songwriter Cate Le Bon, and 'This Sullen Welsh Heart' (which, along with 'Running Out Of Fantasy' is as "bare as you can get", Nicky says) features backing vocals from solo star and Bombay Bicycle Club collaborator Lucy Rose. The guests were included not as gimmicky head-turners, but to give the LP some extra pep.

"I wrote the music and the lyrics to 'Four Lonely Roads', and I just didn't want to hear my voice on there," says Nick. "I saved the public from that! Cate added such a pure vocal to it, it's almost unnerving. And Lucy Rose has a really beautiful, cracked vocal. It's like a Leonard Cohen duet from the '70s."

"I've got a sneaking feeling that I've been singing our songs for so long it's hard to find something new as a vocalist," adds James. "It's easier as a drummer or bassist or guitarist to find a different direction, but if you try to change the sound of your voice, you end up sounding like a dick. And I felt my voice, at this point, was underselling some of the songs.

There's no point in having an ego about it. I don't care if someone else is going to sing it. I've had enough props and glory."

In December 2011, the Manics pledged to stay away for at least two years, but their UK live hiatus ends before that: they headlinine Festival No 6 in Portmeirion the weekend before the record is released (September 13–15), and have just announced a string of UK tour dates, too (see box, opposite). "I've got to get my head around performing more acoustic-based songs in a live sense. I'm a bit scared about it," admits James. "In the past we've always relied on power to connect with people, but we can't rely on bludgeoning them on the head and dragging them along with us."

Good to see the rugger boys' attitude hasn't rubbed off on them too much...

THE DETAILS

TITLE:
'Rewind The Film'
PRODUCERS:
Manic Street Preachers, Alex Silver, Guy Massey
GUESTS:
Richard Hawley, Cate Le Bon, Lucy Rose
RECORDED:
Faster Recording Studios, Cardiff; Hansa Studios, Berlin
RELEASE DATE:
September 16, 2013
TRACKLISTING:
'This Sullen Welsh Heart', 'Show Me The Wonder', 'Rewind The Film', 'Builder Of Routine', 'Four Lonely Roads', '(I Miss The) Tokyo Skyline', 'Anthem For A Lost Cause', 'As Holy As The Soil (That Buries Your Skin)', 'Three Ways To See Despair', 'Running Out Of Fantasy', 'Manorbier', '30 Year War'
THEY SAY:
***Nicky* – "We've talked about it a lot, doing an album like 'Nebraska', though it's not as sparse as that. There's always been something tender and delicate in us. Lyrically it's still full of spite and edginess, I just wanted to try and make something slightly more soothing."**

British Lion Jamie Roberts joins the Manics onstage at Melbourne's Festival Hall

The band perform on New Zealand's version of *The X Factor*

The Manics play an acoustic show in Melbourne's Federation Square

> ***"We're stepping into the unknown now"***
> NICKY WIRE

The new album's guest stars (l-r): Lucy Rose, Richard Hawley and Cate Le Bon

ALEX LAKE, TOM MARTIN, ANDY WILLSHER, ANGUS JENNER, PA

THE *OTHER* NEW MANICS ALBUM

Expect a quick follow-up to 'Rewind The Film'

"INITIALLY we wanted to do a massive sprawling album and get up to 28 or 32 tracks or something, but they were so stylistically opposite that we couldn't shoehorn them in." So says Nicky Wire, explaining why the Manics have rustled up another album to follow soon after 'Rewind The Film'.

Tentatively scheduled for release in spring 2014, they're reticent about how this album will sound – except to say that it will be angrier, nastier and a little more caustic. But it's definitely happening. "It's all pretty much recorded," says Nicky. "There are maybe one or two tracks left. We usually come up with something really good towards the end of a session. I think by next March or April, we'll have it all ready. It's not just chucking something out; it's really fully formed. It's the next step on from 'The Holy Bible' and 'Journal For Plague Lovers'. It's quite intense, but synthetic as well."

THE BATTLE FOR LONDON

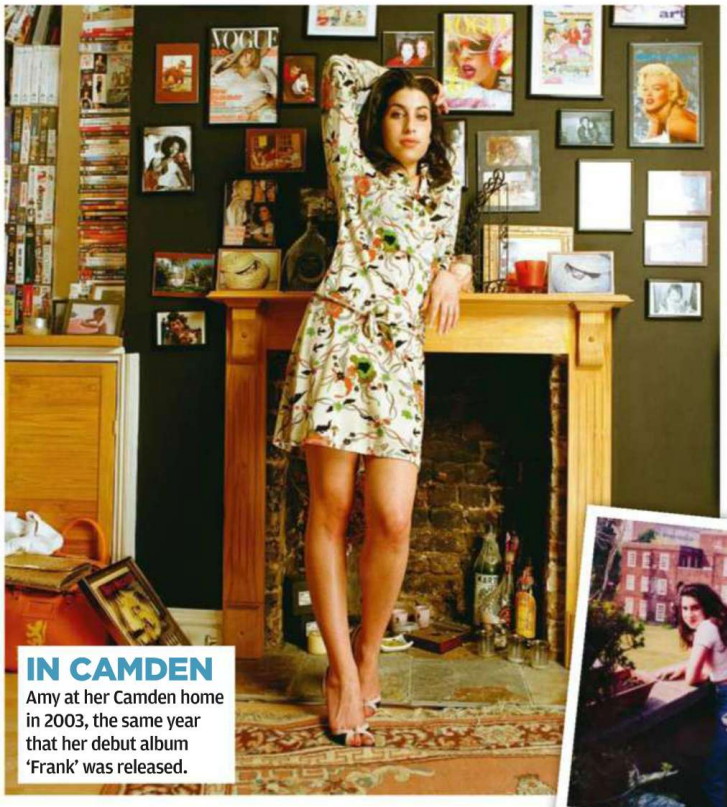
Last summer, promoter Live Nation lost its bid to host gigs in London's Hyde Park to its rival, AEG. So Live Nation bagged permission to use Stratford's Queen Elizabeth Olympic Park instead. This summer, the two promoters are at war, with a series of high-profile outdoor events taking place in different parts of the capital. NME sees how they stack up against each other...

	QUEEN ELIZABETH OLYMPIC PARK	HYDE PARK
Operated by?	Promoters Live Nation, who held the licence to put on gigs in Hyde Park until 2012.	AEG, who also run London's O2 Arena – the world's most successful arena.
What's the capacity?	60,000	65,000
Which acts kicked off the summer's entertainment?	Kasabian (left) and Bruce Springsteen headlined Hard Rock Calling on June 29 and 30. Bruce Springsteen played his landmark 'Born In The USA' album in full. Score.	Bon Jovi christened the site on Friday, July 5, ahead of The Rolling Stones (left) on Saturday. Then JLS headlined over The Beach Boys on Sunday in one of the summer's topsy-turviest bills.
What else is on there?	A range of events including this year's star-studded Wireless, at which Justin Timberlake and Jay-Z each play twice, and last weekend's Mumford & Sons mega-gig (see page 10).	Two weekends of music falling under the Barclaycard Presents British Summer Time label. With Elton, Ray Davies and Lionel Richie on the bill, it all gets a bit Radio 2. Then Radio 2 hold an (unconnected) festival there in September.
What's the heritage?	Scene of Britain's finest recent hour. No, not the *Britain's Got Talent* final, the London 2012 Olympic Games. Before that, just a load of waste ground, really.	Dripping in rock'n'roll history. The Rolling Stones played here in 1969 following the death of Brian Jones. Most of the events at Queen Elizabeth Olympic Park have migrated from here.
How's the sound?	"More than loud enough for any band," says a spokesperson. The organisers promise main stage speakers in no fewer than 15 positions.	Traditionally a place where a nearby fart could drown out the sound of the band, organisers promise more noise thanks to a redesigned site.
How easy is it to get a drink?	With 200 metres of bars, you might find a bit of a queue.	270 metres of bars. Beerier.
And how easy is it to, er, get rid of that drink?	With 800 toilets and 400 urinals, you shouldn't need to employ the 'piss cup'.	Over 500 flushable – *flushable!* – toilets plus urinals.
Will I be able to see the bands?	There's 300 square metres of video screens. You might have to squint to see Timberlake wink, mind.	With 900 square metres of video screen, you should be able to see every Rolling Stone wrinkle.

"A LITTLE JEWISH KID WITH A BIG TALENT"

A new exhibition shows ***Amy Winehouse*** *in ways we've never seen her before*

An exhibition of family photographs, clothes, books, music, AAA passes and other memorabilia once owned by Amy Winehouse goes on display this week at the Jewish Museum in London, a stone's throw from her former Camden home. Promising an intimate look at the late singer's life, the collection was co-curated by Amy's brother Alex and her sister-in-law Riva. "This is not a shrine to someone who has died," Alex says, rather "a snapshot of a girl who was simply a little Jewish kid from north London with a big talent". One of the items on display is her first guitar. "It is possibly the worst musical instrument ever made," Alex recalls. "It sounds awful. Despite this, she wrote many songs on it, and kept it even when she could afford much better guitars."



IN CAMDEN
Amy at her Camden home in 2003, the same year that her debut album 'Frank' was released.

▲ AT HOME
Amy at the Winehouse family home. "We are a family with a colourful and eventful past, present and future. Babies are born, people get married, they get old (should they live so long), and then they die," Alex says.

◀ YOUNG AMY
A young Amy outside her nan's flat in Southgate. "She was a huge influence on our lives," Alex says. "We loved being with her, because we could smoke with her and treat her like a friend rather than a grandparent."

"WE'RE GOING TO HAVE A CHOIR OF TRANSVESTITES"

Newcomers ***Money*** *gear up to be one of the attractions at Manchester International Festival*

Manchester International Festival – the biennial festival of brand new performances and artistic works – is in full swing, with a tantalising musical programme including Massive Attack's audio-visual nightmare in collaboration with documentary-maker Adam Curtis, 18 tiny shows from The xx in an undisclosed venue, and Mogwai soundtracking *Zidane: A 21st Century Portrait*. Recent *Radar* band and Salford residents Money are debuting their first album live on home turf in the purpose-built Pavilion Theatre. We spoke to frontman Jamie Lee about their show.

Why is MIF so special?
Jamie: "Because it's in the greatest city in the world! It's a celebration of all the magic and poetry present every day and in every street here. The place has a life force that's incomparable."

What have you got planned for the show?
"We're going to have a choir of transvestites singing 'Jerusalem'. We'll be using our own footage for visuals too. I've filmed a documentation of the last year – gigs we've gone to, places we've drunk, people we've met. We're going to have four screens, one behind each band member."

What else are you looking forward to seeing at MIF?
"Massive Attack vs Adam Curtis is the hot ticket. I'd like to see *The Old Woman* too, which is a play with Willem Dafoe in. I've never known a festival that's so diverse, but it's not unusual because there are always people doing exciting, experimental stuff in Manchester."

Wu Lyf played a traffic-stopping gig at MIF 2011. How can you top that?
"Although you can say we're taking up the same 'new Manchester band' slot, we're polar opposites. We're open and honest and direct, whereas they attempted to confound and confuse and to prophesise superficiality. We love Manchester and have always embraced it. Wu Lyf operated outside of it. This isn't just a gig – it's a party!"

Money will be performing at the festival

ANDY WILLSHER, RICHARD JOHNSON, JENN FIVE, TOM MARTIN, GETTY, REX. AMY WINEHOUSE PHOTOS: THE AMY WINEHOUSE FAMILY, MARK OKOH/CAMERA PRESS

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

MAY THE FEE BE WITH YOU
Prince was the big musical performer at *Star Wars* creator George Lucas' wedding earlier this month. Presumably NeYoda was already busy.

Prince: nothing compares 2 Chewbacca

PICKET OF THE POPS
The hate-mongering Westboro Baptist Church have turned their attentions to Taylor Swift, criticising her for being a "serial fornicator". Looks like those guys are never, ever, ever going to get along.

RED ED
Ed Sheeran says industry baddies told him he was "too ginger and too chubby" to make it during the early days of his career. Never stopped Mick Hucknall.

PM'S QUENCHING TIME
Iron Maiden's Trooper ale is to be sold in the House Of Commons bar. Eddie The Head for Prime Minister?

Ale! Ale! Rock'n'roll

DOCTOR HEE-HOO
A new book reveals that in the late '80s, Michael Jackson was Paramount Pictures' pick to play the lead role in a mooted *Doctor Who* movie. Wouldn't work anyway – his Tardis would never land.

MUMFORD & SONS' BIGGEST WEEK EVER

From closing Glastonbury to headlining London's Queen Elizabeth Olympic Park in just seven days – and there's more to come, finds **Leonie Cooper**

As musical milestones go, closing Glastonbury festival is a pretty big deal. Picking up the baton from Beyoncé, Stevie Wonder, Blur and The Verve this year were Mumford & Sons. Unlike their predecessors, however, six days later Mumford & Sons went on to headline their own festival at Queen Elizabeth Olympic Park in east London. Even for a band who've had their fair share of epic moments – hanging out with President Obama, playing with Bob Dylan and Bruce Springsteen and winning the Best Album Grammy for last year's 'Babel' – this week is particularly explosive.

NME met frontman Marcus Mumford and bass player Ted Dwane a few hours before their Glastonbury set in an ultra-exclusive backstage enclosure where, the night before, the likes of Chris Martin, Alexa Chung and Sienna Miller had been swanning about quaffing free bubbly. The band themselves have kept a relatively low profile since arriving on site on Friday with Mumford's actress wife Carey Mulligan in tow. How are they feeling about playing this evening?

"We wish it was now," says Mumford. "It's horrible having to wait – it's like waiting to be executed."

So, we take it you still get nervous then?

"Hell yes," nods Dwane. "People always say – and I couldn't agree with them more – if you aren't nervous before a show like this, you're probably a bit weird."

Nerves, though, have been somewhat overshadowed by Dwane's recent medical drama, which saw him on the receiving end of some pretty serious surgery after a blood clot was found on his brain. He now sports a shaven head and a heavy-duty scar, which he happily points out when we meet, but covers up with a hat for the evening's show. Dwane does his best to downplay the incident. "It was a bit ropey back there for a moment," he shrugs. "Just a little bit of head trouble and casual brain surgery in Austin."

Mumford isn't having any of it. "Ted was unbelievable!" he yells. "This is for the record: he just took it all completely in his stride. It was quite a big deal."

Despite the magnitude of the situation, it took the band almost two weeks to find out quite how serious it really was. Mumford & Sons were touring the West Coast of the States on their Summer Stampede tour when Dwane began to feel peaky. "We did three shows at the Greek in Berkeley and at the end of the third one, I came offstage and felt like I'd just been hit by a bus," he remembers. "We thought it was heatstroke and then we thought it was maybe norovirus, and then I started vomiting. This went on for, like, 10 days." Yet the band ploughed on, performing to 120,000 people between California and Texas. After their Austin show, Dwane decided to visit a local doctor. "He put me in an MRI machine and told me it would take about an hour. He pulled me out after about seven minutes and was like, 'Go to

Mumfords bassist Ted Dwane had to shave his head for brain surgery

PHOTOS: RICHARD JOHNSON, DEAN CHALKLEY

Deep breath! Mumford & friends (l–r): Mumfords' session drummer Chris and fiddle player Ross; Ben Lovett; the three members of Staves; Johanna and Klara of First Aid Kit; Marcus Mumford; Freddie, Pete and Justin of The Vaccines; Ted Dwane; Arni of The Vaccines; Winston Marshall, Ezra Koenig, Chris Baio and Chris Tomson of Vampire Weekend; the Mumfords' brass section

hospital and get some brain surgery.'"

Dwane was hospitalised for three days, and the band pulled the remainder of their US tour, as well as headline slots at Bonnaroo and Telluride Bluegrass Festival. Dwane was still keen to play: "We were talking about just cracking on and just doing it. I felt fine – those 10 days before I was in such pain, but soon as I came out of the operating room I felt, comparatively, a million dollars. These guys very wisely said, 'Maybe not.'"

> *"Glastonbury is like a mother's embrace"*
> MARCUS MUMFORD

Was cancelling Glastonbury ever on the cards? "Everything was on the cards and everything else is less important than Ted," explains Mumford. "So we were ready to cancel the rest of the summer, definitely. And we wouldn't play a gig without him – it's four of us, or it's none of us. Ted wanted to play the day he got out! The three of us had to sit down and be like, 'Dude, it's alright, let's just can these. Go and sleep!'"

The Pyramid Stage show was special – and not just because Dwane was, by now, fighting fit. "Glastonbury has always held this amazing spot in our minds because it felt like a homecoming," says Mumford. "The John Peel Stage in 2010, when we came back here from our first trips to America and Australia, it just felt like a mother's embrace – it was like a welcome home for us."

For their Glastonbury finale – a version of 'With A Little Help From My Friends' – the Mumfords brought a host of mates onstage, including The Vaccines, Vampire Weekend, First Aid Kit and The Staves. And there's plenty more Mumfords & Friends activity where that came from. Vampire Weekend played on the same bill as the band at their own hometown stadium show at London's Olympic Park last weekend, joined by Haim, Ben Howard and Edward Sharpe And The Magnetic Zeros. "This feels like a very special week," says Mumford. "A very special couple of weeks," says Dwane, noting the band's big Stopover event in Lewes on July 19–20. "We're going to be doing these gigs with some people we really love – it's really fun playing on the same stage as Vampire Weekend," says Mumford. "Their new record is my favourite record ever – last week my favourite record ever was The National's new album." The Lewes bill also includes sets from some other mates and former touring buddies. "Mystery Jets are brothers now," explains Mumford. "Deap Vally are like sisters."

So will the Lewes show see the band playing any brand new material? Not likely, says Mumford. "We're writing and we're playing songs to each other, but we're keeping them under our hats for now." With 'Babel', the band played the vast majority of the album's songs live before the release, but the group's third LP will be a well-kept secret. "We really want to craft this next record and we'd like to craft it behind closed doors," says Mumford. "It'd be nice to have a bit of a surprise."

They won't be taking a leaf out of Arctic Monkeys' book and rush-releasing a single out of the blue, then? "Sadly no, we don't have an album ready to go tomorrow," says Mumford. "We'd like to do it as soon as possible, though."

They're already undoubtedly one of the biggest bands in the world, so the question is, where do Mumford & Sons go from here? Well, there's the small matter of their own label, Gentlemen Of The Road, on which they're set to put out their first non-Mumfords release, in the shape of the new, self-titled Edward Sharpe And The Magnetic Zeros album.

"We don't want to be record label executives but we are fans of music and we're up for shouting from the rooftops," says Mumford. "And we've been provided with a rooftop. From day one that's what we've always loved to do – we've loved sharing music with people. It happened when we were way down on the bill at a Laura Marling or Noah And The Whale gig, and it's happened now."

MUMFORD & FRIENDS

The Vaccines joined Marcus and co for their group encore, alongside Vampire Weekend, The Staves and more. Singer Justin Young tells us about Glastonbury 2013's greatest singalong

"Winston Marshall asked us during the day if we wanted to play with them – we were onsite and we're old friends. I used to live in Winston's old flat and him and Marcus were living downstairs. We're big fans of the band and we're big fans of the song 'With A Little Help From My Friends', and to have a window into the euphoria they were creating for five minutes was pretty amazing. We went through the song a couple of times beforehand in the dressing room. When you're playing your own songs there's an element of self-analysis, but it was nice to be up there and not feel any pressure. I sang the second verse and played percussion. It was my third Glastonbury and my best one yet. We've played 150 festivals now, and this is the first time we've stayed around for the whole weekend – we knew all our friends were gonna be there."

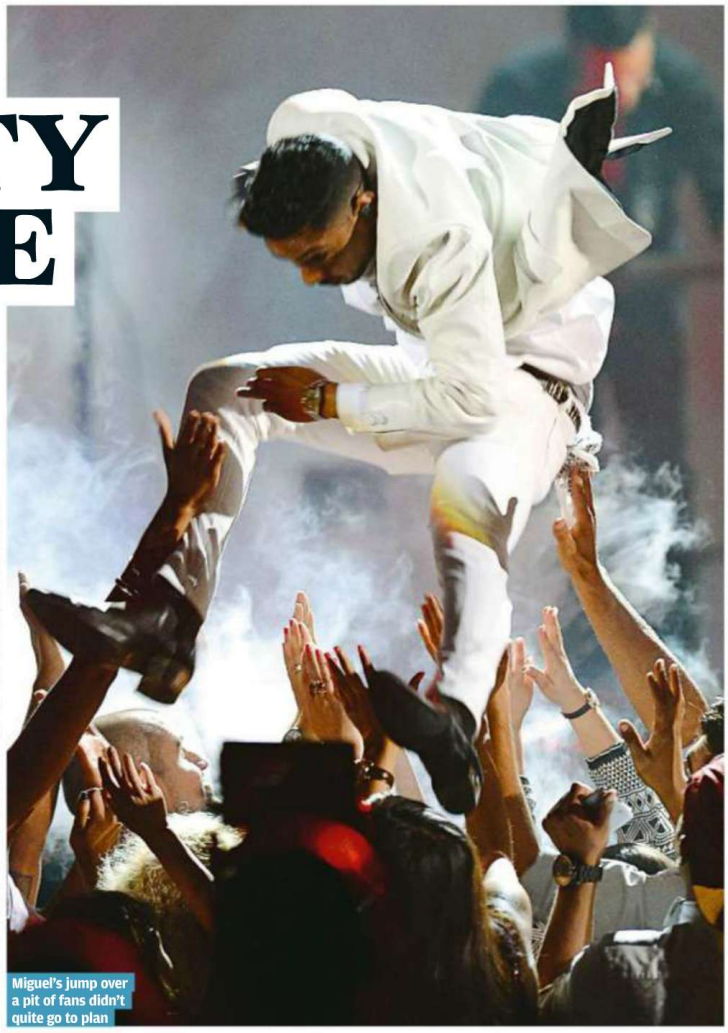
Mumfords' bezzie, Justin Young of The Vaccines

THE SAFETY DANCE

Live music is a risky business. Here's NME's guide to staying out of harm's way

Electricity plus sweat plus crowds plus booze plus loud noise: unless you work in bomb disposal, gigs are, by their very nature, one of the more dangerous environments you'll step into during your life. This fact is affirmed by a recent spate of accidents that involve stars doing grievous harm both to themselves and to others.

As the nation's most public-safety-minded music weekly, we spoke to Jane White, health and safety expert from the National Institute For Occupational Safety And Health, to discover how best to avoid these pop star workplace incidents...



Miguel's jump over a pit of fans didn't quite go to plan

Rihanna hits a fan with her microphone in Birmingham

A Labrinth stagedive ended in disaster for him

WEAPONS!

What happened? Rihanna was doing the front-row walk at Birmingham's LG Arena recently when a fan latched on to her and wouldn't let go. So Ri-Ri clonked him with her microphone.

What's the worst that could happen? A black eye. Or Rihanna assassinated by a deranged grabber with poison-tipped nails.

How to avoid it: "Pop stars would be defined as being 'at work', and hence would be subject to all the legal protections that entails," says Jane. "That includes freedom from harassment. But you can't plan for that sort of thing. You can only know the risks."

PROJECTILES!

What happened? Ska kingpin Toots (aka Frederick Herbert) of 'And The Maytals' fame, was performing in Richmond, Virginia, when a fan decided to express his enjoyment via a lobbed vodka bottle. Toots took it straight to the head, and is now suing the man for £15million.

What's the worst that could happen? Death of the 15th most important man in ska.

How to avoid it: "Most indoor venues in the UK only allow plastic glasses inside for just this sort of reason. I would imagine this would fall under common assault legislation. "

Miguel duffed two girls on the head with his bum

FALLS!

What happened? Prowling the stage at ATP Iceland, Nick Cave got lost in the gloom and misjudged where the edge of the stage was. One second you saw him; the next, he's in a crumpled heap on the floor.

What's the worst that could happen? Broken bones; temporary dent to Cave's inimitable cool.

How to avoid it: "The edge of the stage should be clearly delineated – normally with a reflective strip – to stop anyone falling off it unexpectedly. Artists should be free to wear whatever footwear they like to maximise their self-expression, but obviously the more outrageous the footwear, the bigger the gamble."

DIVES!

What happened? Producer-turned-pop star Labrinth decided to do a stagedive while playing a show at Kent University. Unfortunately no-one thought – or could be bothered – to actually catch him when he landed.

What's the worst that could happen? A minor 'Earthquake' – as predicted by the man himself.

How to avoid it: "Properly trained stewards who know what they're doing can be a big help when an artist is trying to mount the barrier, giving him a booster and making sure that he doesn't topple over. Unfortunately, what happens on the other side is totally up to chance."

JUMPS!

What happened? Mariah Carey collaborator Miguel tried heroically to vault over an entire pit of fans at America's Billboard Music Awards, and 90 per cent succeeded. This last 10 per cent, however, meant he duffed the last two girls on the head with his bum.

What's the worst that could happen? A big dent to Miguel's bank balance: one of the injured girls is set to sue.

How to avoid it: "Impromptu things are by their nature difficult to plan for. But it is a good idea to have a rehearsal beforehand to help identify what might go wrong, so perhaps he should have included that."

PLAGUES!

What happened? Paul McCartney was playing a gig in Brazil when a small plague of grasshoppers descended in the middle of 'Hey Jude'.

What's the worst that could happen? As Macca breaks into his "*na-na-na-na-na*"s, he chokes to death on a couple of insects. So the crowd finishes the song for him.

How to avoid it: "There's nothing you can do to avoid something like that. Health and safety assessments only cover reasonable risk. Every venue promoter in the country has to fill out an assessment, but it only deals with planning properly for probable things: fires, crushes, electrocution, etc. There is no box on the form for animal plagues."

Macca fell victim to a plague of grasshoppers

GETTY, REX, EROTEME

TALKING HEAD

EVEN BETTER THAN THE REAL THING?

The BBC's digital Glastonbury coverage was comprehensive and brilliantly shot – but you can't beat being there, says **Matthew Horton**

Is this the way they say the future's meant to feel? Or just 170,000 people standing in a field, being watched by a further 2.5 million TV viewers worldwide? When the BBC trumpeted its unprecedented 250 hours of Glastonbury coverage, the selling point was that 2013's festival was the first time Glastonbury would go truly digital, across TV, the red button and iPlayer. They were bringing it to your living room so you didn't have to get muddy or shell out £4.50 for a pint. It was the closest you could get to being there – a multi-screen, next-gen festival experience without inconvenience. Cool, huh?

Pound for pound, the BBC's coverage was pretty masterful. You could stomach any amount of "amazing" platitudes from presenters Greg James and Gemma Cairney if it led into brilliantly shot, clear-as-a-bell performances from Arctic Monkeys, Chic and Jake Bugg. If Glastonbury was all about the music, you couldn't complain about its presentation and the variety on offer. Not wild about sitting through Ben Howard when you could be removing your toenails with a bulldog clip? Then get on the red button and watch Toy glowering from the John Peel Stage. Add 10 hours of live streams from the six main stages each day and you've got an embarrassment of riches to make even the sunburned punter in the wellies turn as green as the Professor. It's symptomatic of the way festival coverage worldwide is going, with multiple, dedicated YouTube channels and live streaming. Just last weekend, Roskilde transported a global audience to Denmark thanks to its own streaming coverage.

Given the BBC's blanket coverage, you'd assume even the most dedicated music fan would be hard-pressed to complain. But you'd be wrong: my Twitter feed was full of ungrateful sods soaking up the TV coverage and using it as a stick to beat the whole festival. The shrewish anti-Glastonbury chatter focused on the weird notion that whatever was on BBC Three right now was all the festival had to offer. People took it as proof of the spoonfed malaise of the modern festivalgoer that they weren't, say, bottling Example offstage. They missed the fact that at any one time there are another 60-odd stages to sample for those on the site.

The BBC's Jen Long at the Glastonbury tomato fight

The reality is fuzzy, ecstatic and smelly

Even this year's digital mega-coverage could only capture a tenth of the performances, and that's before you get to the balls-out craziness going on in Shangri-La or Block9. Jen Long's wildly enthusiastic, roving commentary isn't going to convey those saucer-eyed thrills. Because at Glastonbury – and to an extent at other festivals too – it simply *isn't* all about the music.

However slick and comprehensive the offering, TV coverage has an unavoidable detachment. Increased access doesn't create increased satisfaction so much as a greater sense of what the viewer is missing out on, alienated from the heart of the action: you weren't there, man, you don't understand. What the armchair viewer has to realise is whether it's HD, 3D, or King Boy D, they're not seeing the real thing. The reality is fuzzy, ecstatic, with thick sound and smellier company, and it doesn't end when Jo Whiley calls time on the Pyramid Stage headliner. It ends at 7am when the Wine Bar plays 'Itchycoo Park' and you're stumbling back to your tent in broad daylight. Yeah, yeah, you had to be there.

HOW DO YOU FEEL ABOUT DIGITAL FESTIVAL BROADCASTING?

Three Glastonbury acts give their views on multi-channel TV and live streaming

Johnny Marr: **"It's just a part of the modern world, so it's fair enough that it's streaming; television is too limited. I'm just thinking about the people who couldn't get there. I think it's an inevitability and it's alright, you know."**

Alex Trimble, Two Door Cinema Club: **"I don't really like that Glastonbury is becoming so accessible to the outside world. I loved growing up and watching it on TV and getting that little glimpse of it, but it stops it being so special when you can see every single thing that's gone on. I like to feel that you're experiencing this for yourself and with the people around you, and having a good time at the festival. Then it becomes a memory, rather than everyone kind of poking their head in. Everyone wants everything right where they are, right now."**

Yannis Philippakis, Foals: **"I think it's great for all the folks back home. It means my mum can enjoy it too."**

DAN DENNISON, REX, DAVID EDWARDS, ED MILES, DEAN CHALKLEY

Pieces Of Me

DAFT PUNK THOMAS BANGALTER

One half of the robotic superstar duo on Superman, The Boss, Michael Jackson's moves and John Lennon's lyrics

My first gig
BRUCE SPRINGSTEEN

"Before I knew [bandmate] Guy-Man we both went to the 'Born In The USA' tour in 1985. We met each other a few years later and realised we were both there. I have very vivid memories of that show, mostly because he started his set with 'Born In The USA'. That was his biggest track and I thought that was so self-confident, so bold. But the show was super-strong; he didn't go downhill. It seemed like such a cool move."

The first record I fell in love with
MICHAEL JACKSON – 'THRILLER'

"Everything about it: the music video, the packaging, the whole thing. I remember having the video cassette with the music video, the Motown anniversary where he does the moonwalk, and the documentary about John Landis where you see Michael Jackson in make-up. It's my favourite."

My favourite lyric
JOHN LENNON – 'GIVE PEACE A CHANCE'

"It's a universal message. It's an example of how a lyric can slip into the cracks of culture and society. Maybe I like it more for its impact and what it stands for rather than just on a poetic level."

My favourite film
ALL THAT JAZZ

"It's a movie about art and life, and the relationship an artist has with their art. I really responded to the way that Bob Fosse, as a choreographer and film director, says something very autobiographical about being an artist in a multi-faceted way. He has the ability to really say something about what being an artist is. There's a lot of depth to it and it's very moving."

My favourite place
HERE

"Where we are now, *anywhere*. We really appreciate every day and we don't project ourselves into the past or the future – especially not into the future. We try to make where we are our favourite place, every day. We love Paris and LA, and many other places, and having the ability to spend time between those two cities is very nice. We've been doing that for 10 or 15 years."

My style icon
JAMES MASON

"He's someone I've always admired. It's the fact that you notice his style, and his ability to always look elegant."

My favourite book
53 DAYS BY GEORGES PEREC

"He wrote some very conceptual books, like *La Disparition*, which doesn't use the letter 'E'. My favourite is *53 Days*. It's unfinished because he died while writing it. The book is just the first half, and the following chapters are the synopsis and a series of notes. It's an inside view into creation and art, but extremely entertaining. It's the story of a book within a book within a book. His death adds another layer. It becomes like Russian dolls. It speaks about the juncture between literature and life. It's fascinating."

My favourite possession
SUPERMAN FILM POSTER

"I have a *Superman* poster autographed by Christopher Reeve. It's been our favourite superhero movie since we were kids. It's really strange how the film and his destiny became superimposed. He had this tragic life story that made him, in the end, a superman in reality. The poster was a gift from Bob – DJ Falcon."

My favourite TV show
THE TWILIGHT ZONE

"We love the unexpected. The movie that influenced us the most is *Phantom Of The Paradise*. It starts with a Rod Serling monologue, where he introduces the film with his distinctive *Twilight Zone* voice. The crazy thing about *The Twilight Zone* is that every episode just adds a new layer of complexity to a labyrinth of possibilities. One episode can make you see another in a different light. Every chapter feeds back."

Clockwise from main: Thomas Bangalter; Christopher Reeve in *Superman*; born in the USA, admired in France, it's Bruce Springsteen; the always elegant James Mason; Plastic Ono Band's release of John Lennon's 'Give Peace A Chance'; Georges Perec's *53 Days*; and – chamone! – Michael Jackson's 'Thriller'

WORDS: KEVIN EG PERRY PHOTOS: DEAN CHALKLEY, REX, GETTY

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

DAN KENDALL

ABOUT TO BREAK

RADKEY

The Missouri brothers putting nookie on ice in the name of punk rock

In the heart of middle America, in the kind of small town that throws up promise rings and abstinence campaigns, three teens are refusing to have sex for reasons other than sucking up to God. They are doing it – or not doing it, rather – in the name of punk rock.

"We had this pact before we started the band. A no-sex pact," says Dee (guitar), one of the three Radke brothers, aged 19, 17 and 15, who make up Radkey. "Even protected sex. It was so we wouldn't have babies. No child support. So I guess the fact that none of us have been with a woman makes us unique."

"We do all the other stuff," brother Isiah (bass) clarifies, "just no penetration. We didn't start the band to attract girls. We did it to make good music and inspire people." And they have: on the strength of some general slaying at SXSW and one EP, 'Cat & Mouse', the Radkey boys have just returned from their first UK tour with a riot of buzz still ringing in their ears.

Marooned in St Joseph, Missouri – once famous as the starting point for the Pony Express and the end point for Jesse James' life, now just terminally neglected – the brothers have spent the past two years carving out a name for themselves in the strand of rock that bred the last great anti-fornication revolution: hardcore punk. But there's also something much more melodic, more carefree in their slashery. It's the Misfits, but it's also Weezer, early Foos, Nirvana, all mixed with the rich pickings of '70s dude-rock and punk they tore out of their dad's record collection: Led Zep, The Who, Sabbath, Ramones. He's a 'loss prevention officer' at the local Walmart. The boys were home-schooled by their mom. "At school, no-one got us," explains Isiah. "We were the weird kids. So we figured, why don't we just be the weird kids at home?" There's a finishing-each-other's-sentences closeness between them that suggests the brothers already had all the friends they ever needed: in fact, they still sleep in the same room together at home, by choice.

"We're just close," says Dee. "It would definitely take a lot for anything to come between us." Short of a groupie with a turkey baster, perhaps nothing ever will. ***Gavin Haynes***

NEED TO KNOW

BASED: St Joseph, Missouri
FOR FANS OF: Cerebral Ballzy, The Germs
SEE THEM LIVE: The band have tentative plans to return to the UK in September
BUY IT NOW: The 'Cat & Mouse' EP is out now
BELIEVE IT OR NOT: Radkey are such big fantasy geeks that they went to see *The Hobbit* four times. That's 12 whole hours of Bilbo Baggins

The slimmed-down Braids (Raphaelle far left)

THE BREAKDOWN OF BRAIDS

Singer Raphaelle opens up about a split in the band and the trouble with being Grimes' flatmate

RADAR NEWS

Braids are a band in transition. About to release their new album 'Flourish// Perish' on August 19, lead singer Raphaelle Standell-Preston is telling *Radar* about the album's preoccupation with loss when she begins to cry, so raw is the emotion of losing a band member during the process of making the album.

Katie Lee was one quarter of Braids until 2012, when she left the band. It was not an amicable split. Opening up for the first time about what happened behind the scenes in the Canadian band, Raphaelle admits that a struggle for power led to a break-up being the only option. "Our relationship was crumbling. There was a battle going on between her and I," she says down the line from her home in Montreal. "Katie had difficulty with me singing the songs and writing the lyrics. She wanted to take on that role and I just didn't feel comfortable giving that up, because I had cultivated it so much. It was an ego battle. It was less about art and more about personal fulfilment." Raphaelle adds that she hasn't spoken to her former bandmate in over a year – although the falling out has been addressed on the album itself.

Meanwhile, 'Fruend', the first song to go online from 'Flourish//Perish', was written about a breakdown Raphaelle had while living in Montreal with her former flatmate Grimes, she reveals. "The concept of the album lends itself to some mental instability that I have had for the past four years. I'm in a good place now, but the song is about a particularly intense episode I had where I was convinced I was a fallen angel. I was living with Grimes at the time and we didn't exactly stabilise one another. We're both really intense people."

Braids bring new songs to London for a one-off date this September, something Raphaelle is excited about. "The new songs are going down really well. Some people shout, 'Play 'Lemonade',' and I'm like, 'Fuck you!' Bands develop, and it feels good to play the new songs live," she says, before reassuringly adding: "I'm positive!" ***David Renshaw***

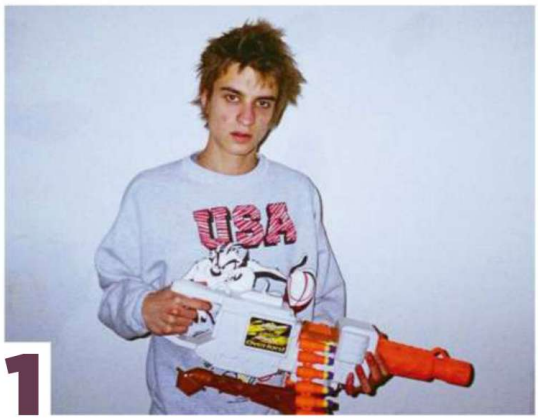
BAND CRUSH

Mario Cuomo from The Orwells on his new favourite act

"We played with this band called The Garden in New York. I don't even know how to describe them, but they're like nothing I've seen before. Henry [Brinner, drummer] said they were like if Death From Above 1979 were a comedy act, although I don't think they were funny at all!"

The Buzz

The rundown of the music and scenes breaking forth from the underground this week



1 JACKSON SCOTT

Like Ariel Pink if he was into Syd Barrett and My Bloody Valentine rather than shit AOR soft-rock, Jackson Scott offers a particularly evocative take on US bubblegum indie. Hailing from Asheville, North Carolina, the 20-year-old's acid-hazy drawl is easily lumped in with North America's other great indie darlings of the moment (Bradford Cox, Ty Segall, Mac DeMarco and Mikal Cronin). But reality proves he's a lot deeper than that – growing up obsessed with William Blake, he has an uncanny knack of reprising the more soulful aspects of The Microphones and Elliott Smith (check 'That Awful Sound' for proof). The album 'Melbourne' (Fat Possum) is out this month, and he visits Visions festival in London in August.

2 JOANNA GRUESOME

You wouldn't expect an anger management class to be the place to go looking for fellow band members. Yet this was the case with Welsh five-piece Joanna Gruesome, who found an outlet for their intensity through fuzzy guitars, raucous screams and reckless use of distortion.

3 RYAN ASHLEY

Of the many wannabes out there, Ryan Ashley is the closest thing we have to a UK version of Frank Ocean. Signed to PMR (Disclosure, Jessie Ware), the London-based singer has recorded a cover of Ocean's 'American Wedding', but his own material – check 'The 97' on SoundCloud – is where it's really at.

4 ROSES

Inspired by Lou Reed and Harmony Korine, Roses are a trio of "young handsome dudes" from Rhode Island updating the sounds of The Beach Boys with their mix of lo-fi synthpop and harmonies. Check out 'Get It Right', which is like the *Drive* soundtrack gone indie pop, and their ace cover of the Velvets' 'Sweet Jane'.

5 BIRDSKULLS

Birdskulls' initial claim to fame was their bassist's appearance on CITV show *Ministry Of Mayhem*. Celebrity status aside, the riotous repetitive yells of 'Rolling Tongue', coupled with their careless confidence live, are second to none. It's unlikely they'll ever fit the CITV bill, however.

BUZZ WORDS: MATT WILKINSON, DAVID RENSHAW, KATIA GANFIELD PHOTOS: JENN FIVE, LANDON SPEERS

RADAR COLUMN

HUW STEPHENS' ONES TO WATCH

Blazing through the underground with Radio 1's new music overlord

A friend from New Zealand told me about **Lorde** recently, and I fell in love with her forward-thinking pop. She's 16-year-old Ella Yelich-O'Connor, and 'Tennis Court' is her brilliant single. She clearly loves hip-hop but her lyrics are really special, weird and personal, and that gives her this special twist. She sings about having her first plane trip soon; she's not your average pop star and I like her style.

My song of the summer is 'Fever To The Form' by **Nick Mulvey**. He has an EP coming out on Communion Records and sometimes plays with Portico Quartet. I played this 10 times when I heard it. It's a soaring acoustic tune which is matched with some whirring strings and I adore it.

By chance I saw **Marmozets** play a gig recently, and was blown away. They're two sets of siblings who tear down the roof when they do their screamo rock thing. They're the Bottomleys (Jack and Will) and the Macintyres (Becca, Sam and Josh), and I like to think they met at a local barbecue. They've been doing this for years and they're not even 20 yet. They're part Paramore, part Bring Me The Horizon, and they have this amazing song called 'Born Young & Free'.

I was in Nottingham's Music Exchange recently and saw this poster for a Cardiff band. The name's ace, and the music is too. **Rad Stewart** are a breath of fresh air, and make great, slightly slacker summer pop. I can only hope they're mates with Joanna Gruesome. And Wevie Stonder.

I'm digging **R Seiliog**'s brain-melting electronica; it's really dark and uncomfortable with a bright production to it. Oh, and check out London's **Flamingods** too, who make African-influenced jump-up guitar pop. They're playing the Lake Stage at Latitude.

NEXT WEEK'S COLUMNIST: Friendly Fires' Jack Savidge

Lee's Top 5

Lorde
'Tennis Court'

Nick Mulvey
'Fever To The Form'

Marmozets
'Born Young & Free'

Rad Stewart
'Arabesque Bedouin'

R Seiliog
'Crawl Back Butterfly'

5 To See

This week's unmissable new music shows

CHATEAUX
Nation Of Shopkeepers, Leeds, July 10

TAFFY
The Leopard, Doncaster, July 14

HAPPY FAMILIES/ YOUNGHUSBAND
The Social, London, July 15

BY THE SEA
Portland Arms, Cambridge, July 16

TORRES
(pictured)
The Lexington, London, July 16

New Zealand newcomer Lorde

JENN FIVE, DAN DENNISON, GARTH BADGER

Mikhael caps a great gig in Brighton

MIKHAEL PASKALEV

THE HOPE, BRIGHTON TUESDAY, JUNE 18

RADAR LIVE

Contrary to the clichéd consensus that they're all miserable old bastards, we're in a good era of singer-songwriters right now. Artists such as Laura Marling and Bon Iver are producing strong, consistent work that shows it's often hard to better good old-fashioned *songcraft*. Having said that, as great as these acts are, particularly during summer, the miserable old bastards might have a point. There is a danger that these singer-songwriters can come across as a bit po-faced and melancholy. Perhaps the time is ripe, then, for Norwegian newcomer Mikhael Paskalev. Could this 26-year-old be the remedy to such pensiveness? He certainly appears to have the sunny melodies and disposition to qualify him for the job. After all, in tribute to Tom Cruise's infamous scene in *Risky Business*, he used the video of his recent, sprightly debut single 'I Spy' as an opportunity to do an arse-shaking, finger-pointing dance routine in only his shirt and tighty-whities.

Tonight's set sees a fully-clothed Paskalev and four-piece band present a masterclass in hooky, harmony-laden pop-rock. Opener 'Come On' is strong, surfy pop, and 'I Spy' showcases a peppy rockabilly twang. Mid-set solo acoustic pieces 'Susie' and 'Hey Joseph' display his ability to captivate an audience with only the sparsest of palettes.

On closer inspection, Paskalev proves to have a lot in common with the often solemn sentiments of the aforementioned songwriters. Although his tunes may sound saccharine, lyrics about self-doubt and troubled friends abound. His personality – clear as day in his early videos – shines through, and gives him the edge over his contemporaries. He's believable, and by communicating charisma and care, Paskalev succeeds in winning over The Hope's crowd. Scrubbing up well in a pair of briefs, meanwhile, is a plus. ***Sam Lavan***

Tonight is a lesson in hooky, harmony-laden pop-rock

"There's no undergro more. There's a lack culture. We're living right-wing, irrational, times and we're bein by an extremist gove

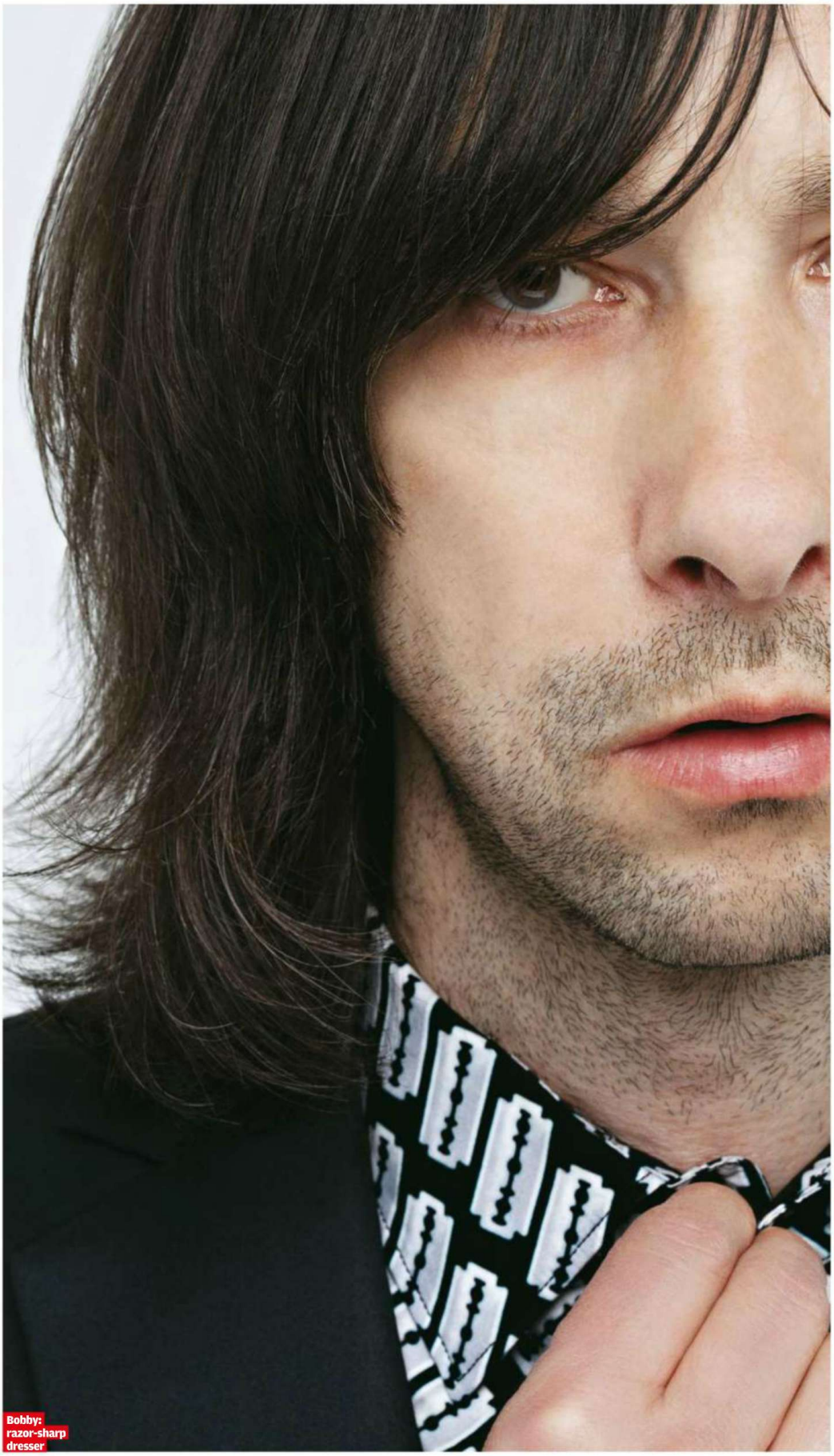
Never one to shy away from speaking his mind, Bobby Gillespie is as angry as ever. Watching as they lay waste to Glasto, **Kevin EG Perry** feels the wrath of the **Primal Scream** frontman on everything from politics to their fiery new album

PHOTOS: ED MILES

It's 8pm on Saturday at Glastonbury, and as Primal Scream walk off the Pyramid Stage after almost an hour as leaders of this musical kingdom, thousands of voices ring out "*Come together as one*". In the wings, Ronnie Wood, Alex Turner, Jarvis Cocker, Jamie Hince and Kate Moss drink in the sound with smiles on their faces. Haim, whose harmonies backed the band at the end of the set, say they have "goosebumps". Bobby Gillespie, a live wire in an electric-pink suit, is the last man to leave the stage. When he finally makes it back to his dressing room, he calls the singing a "cosmic echo".

And yet what he's just pulled off on one of the world's most famous stages is something far more impressive, more radical and more rock'n'roll than anything most bands even attempt. The Russian anarchist Emma Goldman once said that if she couldn't dance, she didn't want to be a part of the revolution, but by mixing good-time party hits like 'Loaded', 'Rocks' and 'Movin' On Up' with

ound any
of dissent in
in extremely
, intolerant
g governed
rnment”



Bobby: razor-sharp dresser

a healthy selection from their furiously political new record 'More Light', Primal Scream have put anger and danger back on the dancefloor.

In 2013, we've grown strangely uneasy with the idea of rock'n'roll stars as political agitators. Call it the Bono effect, but ordinarily we don't like the idea of being preached at when we're trying to get our rocks off. But ever since Woody Guthrie daubed "This Machine Kills Fascists" on his guitar, standing up for the voiceless and disenfranchised has been an essential element of rock'n'roll, and nobody knows that quite like Bobby Gillespie.

On the eve of Glastonbury, a few days after Bobby's 51st birthday, we meet for a drink in London. He greets me with a lupine grin, like a wolf with a juicy secret. He looks good for his age, especially given the prodigious amount of Class As he's consumed over the last three decades. He's now off drugs, and sober – so we order two black coffees. An hour and a half later, his is still almost untouched. He has barely paused for breath in a passionate, informed and eloquent soliloquy on the state of the nation, the lack of dissent in popular culture and why he injected 'More Light' with more fight than a bag full of hungry terriers.

Millions of people will be watching Glastonbury on primetime TV. It might have started as a hippy, alternative festival, but it's now the mainstream, isn't it?

"Yeah, but you could say that about all of music. We touch on those themes in '2013'. There's no underground any more. There's a lack of dissent in culture, all across the arts and in society as a whole. We're living in extremely right-wing, irrational, intolerant times and we're being governed by an extremist right-wing government. There's no protest from the arts. People don't really see a way that things can change. There's a great quote by JG Ballard where he said that there was no need to write science-fiction novels any more, because we're living in one. Reality is stranger than fiction, and I agree with that."

Does that give you an opportunity to seize that platform and use it as a way to disseminate a message of protest?

"Anything we've got to say, we say in our music. We're going to play songs like '2013' and 'River Of Pain', which is a seven-minute song about domestic violence from the point of view of the child. We'll play older Primal Scream songs as well because it's a festival and you want people to have a good time. You want to mix the art with the rock'n'roll. That's what we're about. We love art and we love rock'n'roll and we mix it, and sometimes it works and sometimes maybe it doesn't work, but when it does work it's fucking great."

There's a real sense of class war on the record, in lines like *"Thatcher's children make their millions"*.

"Yeah. *'Thatcher's children, make their millions/ Hey, remember Robespierre!'* I think that's kind of a funny line, but really all those guys – bankers, politicians, prime ministers, Boris – they're all around 42 or 43. They're Thatcher's

Pretty in pink: Bobby greets the masses, June 29, 2013

boys [David Cameron is 46, Boris Johnson is 49, but point taken – Ed]. She gave birth to that ideology of free-market capitalism and they're taking full advantage of it. So yeah, I think it is class war. It's not fashionable to use [that term] any more, but that's what it is. There are distinct classes in the country and the gulf is getting wider. The people at the top have got way more of the money than they had 30 to 40 years ago. That's a fact. There's just so much greed."

The phrase 'class war' is often associated with popular uprising, but what we're seeing with the austerity cuts is a class war being waged by the upper classes against the most vulnerable people in society.

"I've always associated 'class war' with Marx. He was talking about the industrial revolution and how capitalist bosses were basically waging a war against the poor to make themselves rich. They were going to fucking hammer you. The problem with talking in terms of class is that people get alienated. They think, 'Oh, if you're working class you hate the middle class.' It's not that at all, it's just that the exploited class is always gonna be the working class. To me, it's about the rest of society, whether they're middle class, working class or underclass, against the cunts at the top who run the show. It's about corporations and the governments who run countries on the behalf of those corporations. When Cameron and fucking Blair say Britain needs to be open for business, that means deregulating the workplace. It's about stripping away people's rights to create a precariat. There's a class of people who live a precarious existence, without insurance or job security or any of the things that the unions fought for. It's become a science-fiction situation where civil liberties are being taken away."

America's Prism surveillance program for monitoring the public's phone calls and internet use sounds like something out of science fiction.

"It's pure sci-fi, but I don't know why anyone is so surprised. We're living in a science-fiction reality. That's what 'More Light' is about."

Every news headline this year seems to be a repeat of the same story about the abuse of government power. Like the Stephen Lawrence story, where police were trying to smear his grieving family.

"It's incredible. I heard a top cop on BBC radio this morning saying we can't change the laws about undercover policemen because the reason we have them – this is classic – is to infiltrate terrorists and organised crime groups. What? Every story we hear about them, they're at anti-nuclear or anti-racist demos; or, in this case, a family whose son was murdered in a racial attack that the police didn't bother investigating. Just ordinary people. It's you and me. It's a pretext. It's like Bradley Manning. He's seen as a terrorist, but to me he's a real American. He was showing the world the real face of the USA. This is what we really do. We're not about freedom, democracy and helping people rebuild their lives in their countries, we're torturing, raping, looting and exploiting, the whole fucking shebang. It's a brave guy that does that. He's a brave guy. They tell us we need a bigger budget for MI6 to fight the 'War On Terror', but Britain, America and France helped create this worldwide Muslim fundamental movement to break down secular, nationalist or socialist indigenous movements in the Middle East. Israel and America helped create Hamas as an alternative to cause a schism among Palestinians, and now Hamas has become really powerful and they won't deal with them! It's the same as America in Afghanistan. They funded the mujahideen against the Russians – we paid and armed them."

"We're headed back to the 19th century. Being watched, cuts and rights taken away. Everything is attacking the poor"
Bobby Gillespie

And the British government are proposing to do the same thing in Syria...

"It's the same thing! It's amazing. We're arming Al Qaeda! It's amazing. The rebels don't want democracy, they want a caliphate. They're medieval psychopaths who hate women. Anyway, the point is, I'm just in a rock band but I'm trying to be conscious of this authoritarian shit. Fascism, if and when it does come back, it will be in a softer and more insidious way. It's not going to be the jackboot and the rifle. You're being watched at all times. Your rights are being taken away from you. We're heading back to the beginnings of the 19th century and slum conditions. More kids are in poverty now. Battered women's refuges don't exist any more. Everything is an attack on the poor. It's a class war. You look at the ▶

J BOUQUET

government's cuts, and they're aimed at hurting people, the poorest people in society. I don't know. I'm just in a rock'n'roll band! I just want to get my rocks off!"

You say you're "just in a rock'n'roll band", but political engagement is part of what people look for from artists. It's important to hear you referencing people like Marx, Engels and Guy Debord [founding member of the Situationist International and author of *The Society Of The Spectacle*, a key text during the 1968 uprising in France] on this record. Why do you think we haven't heard more anger from younger bands?

"Well I'm a bit older and I come from a political family. I wouldn't necessarily expect a younger person to read the same books that I do... well, actually they probably should be reading the same books that I do! We've always been on the left and always taken an outsider view. We haven't voiced it in song so much before but that's only because we didn't know how to. I think I've become a better songwriter."

Why did you decide to invite Haim to join you for your Glastonbury set?

"We did *Later... With Jools Holland* in April this year and the girls just happened to be booked on it, too. We really got on with them and thought they were cool. Our songs have those big choruses and they can really sing in harmony, so we asked them after that. They say sisters and brothers sing the closest harmonies. If I sing with my sons it's bang on. It was a cool, pop moment."

What does it mean to play ahead of The Rolling Stones?

"I'm focusing on playing with Primal Scream, but it's a great slot. Saturday night before The Rolling Stones on the Pyramid Stage."

When you recorded 'Movin' On Up', you brought in producer Jimmy Miller, who worked with the Stones on their greatest albums – 'Beggars Banquet', 'Let It Bleed', 'Sticky Fingers' and

Bobby and Haim fresh from the Pyramid Stage

COMING TOGETHER

Bobby Gillespie and Haim talk to NME moments after stepping offstage at Glastonbury

Bobby: "It was good fun, wasn't it?"
Alana: "Amazing. The audience were super into it, which was really cool to experience."
***NME*: The moment when the crowd sang 'Come Together' back at you at the end was special.**
Bobby: "Oh, that was nice, wasn't it? It was as we left, like a delayed reaction. They didn't sing while we were onstage but as we walked round the back we could hear them. It was kind of a cosmic echo. It was good."
What is it about each other's bands that made you want to collaborate?
Bobby: "I think they've got great songs and a great crowd. Their voices are incredible. They're powerful, kind of like white gospel. That's why we thought it would work. They've got blues in what they do."
Este: "Yeah, there are old souls in this band."
Bobby: "We're nice people."
All of Haim (*in Borat voices*): "We're nice guys."
Bobby: "It's like, when I was younger I believed the Ramones were brothers. I believe these girls are really sisters."
Este: "You questioned it for a second!"
Bobby: "Then when I heard them sing there was no doubt they were sisters."
Were you fans of Primal Scream before?
Danielle: "Huge fans. We were so nervous when we went to *Jools* 'cos we were meeting you!"
Bobby: "Really?"
All of Haim: "Yeah!"
Alana: "We were stood in the corner looking over at you. Finally someone made a move. I think it was Este."
Este: "It's always me that makes the first move."
Alana: "It was like high school, but way cooler." Like rock'n'roll high school.
Este: "Full circle! There you go."

A TOAST TO THE HONEY BEES

THANKS LITTLE GUYS, YOUR WORK LIVES ON.

It's not always been easy. In the six summer weeks they're buzzing around, we've sometimes wondered who's working for who. But just like the employees of our Jack Daniel Distillery, we're truly grateful for their lifetime passion and dedication.

Here's to you. Jack Daniel's Tennessee Honey wouldn't be the same without you.

A LITTLE BIT OF HONEY. A WHOLE LOT OF JACK.

JACK DANIEL'S TENNESSEE HONEY

FLY STRAIGHT. DRINK RESPONSIBLY.

Jack Daniel's Honey UK

Copyright ©2013 JACK DANIEL'S. All rights reserved. JACK DANIEL'S and TENNESSEE HONEY are registered trademarks.

for the facts **drinkaware.co.uk**

Bobby Gillespie as the new Lord Kitchener: "Your country needs you!"

Bobby with Stones Ronnie, Keith and Charlie ahead of their Glastonbury sets

"I made a good record. That's the fucking result of getting clean"

Bobby Gillespie

'Exile On Main St'. What did he bring to that record?

"We'd recorded 'Movin' On Up' with somebody else but it needed more production. We came up with this idea: 'Let's fucking get Jimmy Miller! It's fucking obvious.' At that point I don't think he had a great reputation in the music business. He was seen as somebody who had had his time, but he rose to the occasion and sorted it out. We'd recorded a lot of gospel vocals but he edited it and left just the best stuff in. He mixed that and 'Damaged' and they sounded incredible."

Did you pick his brains for Stones stories?

"Aye, I asked him a couple of things. I asked him about Brian Jones. He told me that Brian's last session was 'No Expectations', which is just too much. He told me the night they got the news that Brian had died, they were trying to cut 'I Don't Know Why' by Stevie Wonder. Someone came in and said that Brian was dead and they all stopped for half an hour, 45 minutes, and nobody said anything. Then they started up again. He said Mick and Keith used to ask him to send Brian home. Jimmy said: "Listen, it's your band, you do it!" Instead they'd just unplug him, so he'd be playing but he wouldn't be plugged into the mixing desk because he was so out of it. He told us about all that stuff, which I found fascinating. We tried to get him to work on the sessions that became 'Give Out But Don't Give Up', but we were all a bit of a mess at that point."

Those sessions were famously difficult, in part because of the band's drug use. What's it like being clean?

"(*Picks up a glass of water, puts it to his face and looks through it*) It's a bit distorted! It's just my choice. It's not a big deal. I just had to change my life and I did it and that's it. It's simple."

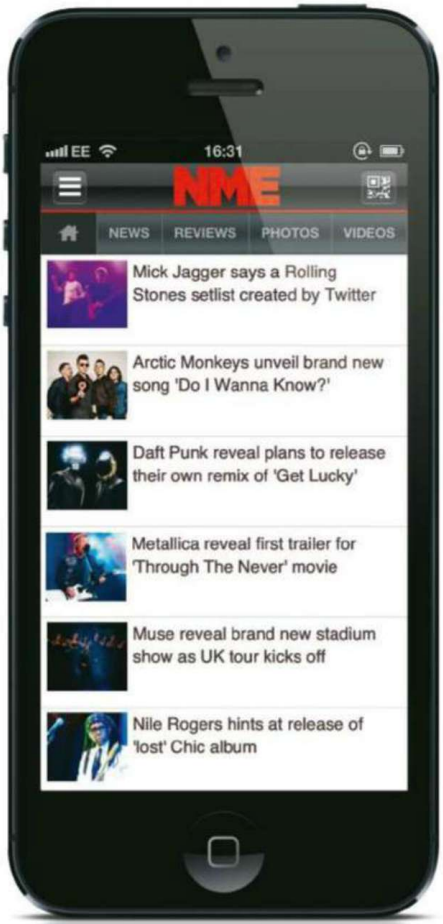
So you don't have any regrets about all the drugs?

"Well, that's a different question. I don't really wanna talk about that stuff, but I think I stopped for good reasons. In the end I wasn't making myself happy and I made my life very difficult, so everything's a lot better now. And I made a good record so that's the fucking result of getting clean. You know that's all I need to say right now. I don't care what anybody else does, I don't expect anybody else to be or live like me but this is the best thing for me. Right now, I'm happy. Pretty happy. Reasonably happy."

The next time I talk to Bobby Gillespie, he's just come offstage after an incendiary Glastonbury set that showed flashes of antagonism – he doesn't think the crowd were dancing enough, so he accuses them of being "dosed with valium" – but ends triumphantly. Introducing 'Loaded', he'd roared: "Take acid! Take speed! Take ecstasy!" and after the show he tells me with a grin: "It wasn't a very druggy crowd, I can tell you that. Two years ago when we played 'Screamadelica' on the Other Stage, everyone was fucked!" Mick Jagger must know exactly what he means, because during The Rolling Stones' set later in the evening he changes the title of 1968's 'Factory Girl' to 'Glastonbury Girl' and sings: "*Waiting for a girl she took all my ecstasy/Now she's off with Primal Scream*". The thing about Primal Scream is that the mysterious Glastonbury girl won't just be singing, dancing and getting her rocks off. She'll be discovering that music can be about anger, intelligence and finding a world that isn't as heartless, venal or corrupt as the one we find ourselves in. It's isn't only rock'n'roll, it's life.

The new look

NME APP



The latest MUSIC NEWS DIRECT TO YOUR DEVICE

Plus REVIEWS, VIDEOS AND GALLERIES

DOWNLOAD IT *Free* FROM THE APP STORE

Available on the App Store

Rock'n' Roll Suicide

Forty years ago this month, David Bowie killed off Ziggy Stardust live at London's Hammersmith Odeon. Photographer Chalkie Davies was there and, until now, he has never made these images public. Mark Beaumont speaks to him and looks back at one of Bowie's defining moments

PHOTOS: CHALKIE DAVIES

It was the ultimate act of life imitating fiction. Still a relative unknown, David Bowie recorded 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars' in 10 days in 1971, within months of making the seminal but as yet uncelebrated 'Hunky Dory'. Inspired by gang bands like The Stooges, Japanese kabuki theatre, the success of his space-themed single 'Space Oddity' and an acid-casualty musician called Vince Taylor whom he'd met in Paris, Bowie concocted the story of an intergalactic rock'n'roll "*leper messiah*" who descended upon Earth, became its brightest, most adored and lusted-after ▶

rock superstar and then self-destructed in a blinding burst of violence and public anguish.

Then – incredibly, insanely – with a flick of his lizard finger down the *Top Of The Pops* camera during a July 1972 performance of the album's first single, 'Starman', it all came true. Ziggy made Bowie a superstar, causing crazed fan mania wherever the Spiders landed and rising to the very peak of arena success. And – incredibly, insanely and utterly true to his vision – at Hammersmith Odeon a year later to the month, Bowie killed Ziggy onstage with the words, "Not only is this the last show of the tour, but it's the last show that we'll ever do."

Photographer Chalkie Davies was just 10 feet away, capturing one of rock's most devastating moments, and every shutter-click was a moment sealed in legend.

"There was a gasp, from everybody," he says. "A photographer friend who was also there... all he remembers is the chaos, the security fighting and punching people to stop them from getting onto the stage."

Davies, a one-time *NME* photographer, shot Bowie throughout the '70s and '80s, but he's only releasing the images you see here – all from the Hammersmith Odeon show – now, 40 years later. "I always knew about these unpublished pictures," he says, "and I thought

"There's an animation and an ecstasy in these pictures"
Chalkie Davies

that releasing them on an anniversary of the show was a good idea. I gave up rock'n'roll photography in 1988 and moved to New York and became a still-life photographer, and in 1998 I was too busy with my studio to go back to England and find the negatives to coincide with the 25th anniversary. So I made the decision to hold back until 2013, as it would not only be the 40th anniversary of the show, but would also mark my 40th year as a photographer."

Indeed, the young Davies was working as an aircraft engineer with a sideline in photography when he managed to blag his way into shooting the Ziggy performance at Earls Court, two months before Hammersmith. A huge show booked by Bowie's manager Tony Defries – to show America how big Ziggy was and thus give him a leg-up to the US arenas, Davies thinks – it was criticised at the time for poor sound. But from the photo pit, Chalkie saw the real Zigmania in full, terrifying effect.

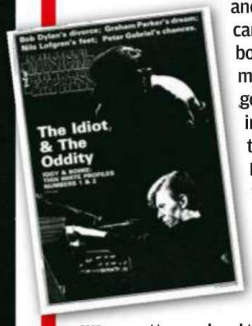
"It was pretty chaotic," he recalls, "because I don't think anybody had played Earls Court before, and I don't think they were ready to deal with 18,000 screaming Bowie fans. So the whole front was just like piles and piles of people all crowded on top of each other. It was sort of like teen mania, by that point."

Chalkie's best covers

In the late '70s, Davies shot numerous legends for NME. He talks through three of his favourite front pages

David Bowie & Iggy Pop, March 12, 1977

"In 1977 David Bowie produced Iggy Pop's first solo LP, 'The Idiot'. Iggy went on a UK tour and David played keyboards. All press was supposed to be banned but Tony Parsons and I went to Manchester and Birmingham to cover it. I strapped the lenses to my ankles and put the camera bodies down my pants to get them into the theatre. I took very few photos in case I got caught, but the few I took were pretty good and the best one ran as a full page inside."



Ramones, May 21, 1977

"Mick Farren and I went to New York in May 1977 to check out the punk scene there. We saw a number of bands and went to CBGB, Max's Kansas City and all the other clubs and punk hangouts. On Sunday afternoon we went to Joey Ramone's house just off the Bowery. Mick interviewed them and I took them down this alley full of garbage for the cover shoot. The Bowery was pretty dangerous back then, and you can see a couple of homeless people in the background, just over Johnny Ramone's shoulder."

The Clash, April 2, 1977

"For The Clash's first *NME* cover I wanted to focus on their faces, not their clothing like everyone else was doing. The interview was done on the Circle Line by Tony Parsons and afterwards we went to Rehearsal Rehearsals for the shoot. Being both democratic and diplomatic, and to appease their manager Bernie Rhodes, I shot three sets of photos with each member in the centre, all done in a total of 14 frames. We used the one with Paul Simonon in the middle. This is probably my finest *NME* cover."

Legend, probably fanciful, tells of a venue-wide orgy breaking out, fans copulating or masturbating along to the final songs; a 25-year-old fan known only as Julie has claimed that "a lot of men were throwing off their underwear and showing their cocks all over the place. A lot of fluid was flying about. One girl was actually sucking someone off at the same time as trying to listen to what was going on... everyone just took their clothes off."

Then, after the final chord was struck, the Sex Pistols allegedly ran off with the microphones.

Davies remembers none of this, scooting off straight after the show to catch Bowie, Lou Reed, Mick Jagger and Paul McCartney mourning Ziggy's demise over glam-rock cocktails at the Café Royal, but it was certainly a gig that changed his life. Looking back at the amazing pictures of the show – Bowie seated casually on the front of the stage, teasing the crowd with a gracefully poised arm or stretched leonine on the floor – he resolved to make rock'n'roll photography his living, and was working for *NME* within a year. "This was the show where I felt this is what I want to do for a living," says Chalkie, now a successful photographer with many more Bowie shoots under his belt, and living in New York, where he often runs into The Man Who Killed The Zig. "I remember looking at the contacts and thinking I'd done well being able to pull out 20, 25 good pictures from one concert."

But, my, what a show...

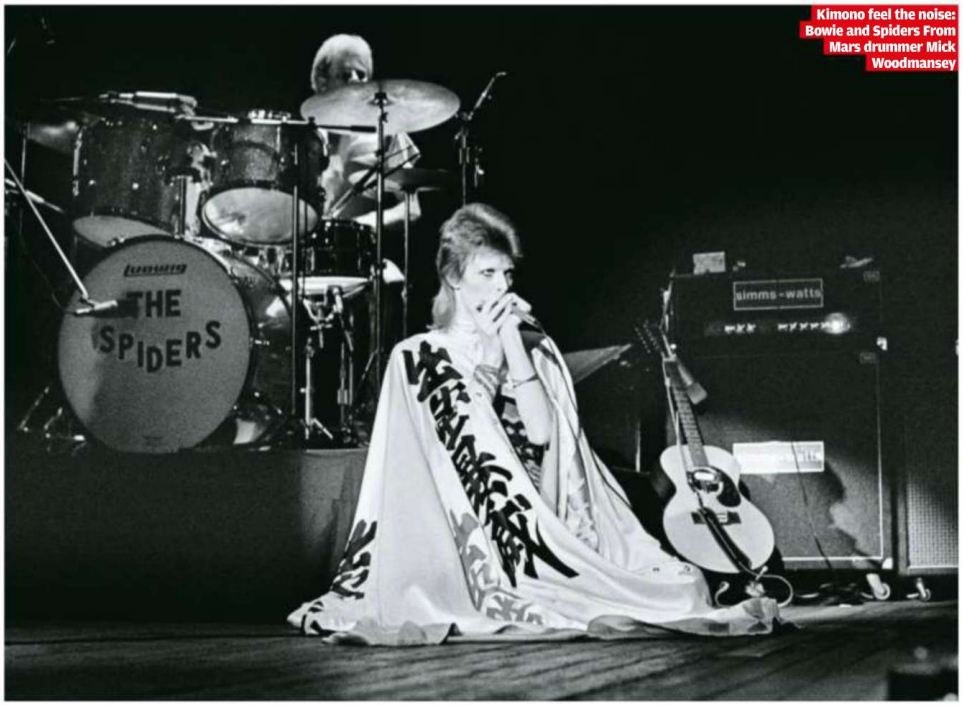
The show, too, was sexually charged and built for hysteria. "I always remember Mick Ronson going through David Bowie's legs dressed up like someone from the French Revolution. And then there's that bit in 'The Jean Genie' where he plays harmonica and looks like he's having oral sex with Mick Ronson, but he's technically playing slide guitar with the harmonica."

The next time Chalkie shot the Ziggy tour was that fateful night in Hammersmith: "There were lots of people in the audience dressed up, lots with 'Aladdin Sane' flashes on their faces." Only Bowie, Defries and a handful of *NME* journalists knew it'd be Ziggy's last stand – even the Spiders themselves weren't aware they'd be out of a job by midnight – but Davies, so close he was shooting with his elbows on the stage, sensed an air of drama and import about the performance. "There's an animation and an ecstasy in the pictures from the last gig that you don't necessarily see in pictures from other shows. Bowie was accentuating all the moves, these graphic, clown-like gestures; the ecstasy and the involvement seemed higher."

From the opening number, the show was pure spectacle: Bowie arriving onstage resplendent in a sweeping cloak, torn off him by attendants to reveal the first of an array of space-glam outfits ranging from 25th-century stormtrooper to psychedelic Kyoto bathing costume. Then he relived the grand guignol of Ziggy with more intensity than ever on a stage bedecked with 'Aladdin Sane' flash motifs, like a cult rally.

"It was really good rock'n'roll," Davies recalls, "It eclipsed anything anybody else had done because it had theatre, and Bowie and Mick Ronson were definitely a double act."

When the final act of rock'n'roll suicide came, Davies remembers shockwaves passing through the room. "The way he worded it was oblique, too, because everybody assumed that he was retiring, but what he actually meant was that Ziggy was retiring. A totally manipulative move."



Kimono feel the noise: Bowie and Spiders From Mars drummer Mick Woodmansey

PHIL WALLIS, REX, ALPHA, RETNA

Flash of genius: David Bowie/Ziggy onstage in Hammersmith, July 1973

Chvrches: (l–r) Martin, Lauren and Iain in New York City

WORSHIPPING CHVRCHES

As Chvrches blow up in the USA, Ben Hewitt is on hand to witness why a band bubbling under the surface in the UK have blinded America with dark synthpop anthems

PHOTOS: GUY EPPEL

Making friends in New York is difficult. "Man, you must have *shit* for brains," sneers a guy loitering outside the city's Webster Hall venue, eyeing me with suspicion. He's flanked by a couple of like-minded dudes who nod in solemn agreement and mutter contemptuous damnations. It's like being plonked in a surreal Big Apple update of the Salem Witch Trials, only with a jury made up of hipper-than-thou New Yorkers bringing charges of synthpop heresy. And I'm standing trial on behalf of the UK for our crime of not worshipping Chvrches – who play here tonight – as fervently as those over the pond.

"Seriously, absolute shit for brains," he thunders again. "What's *wrong* with you guys?"

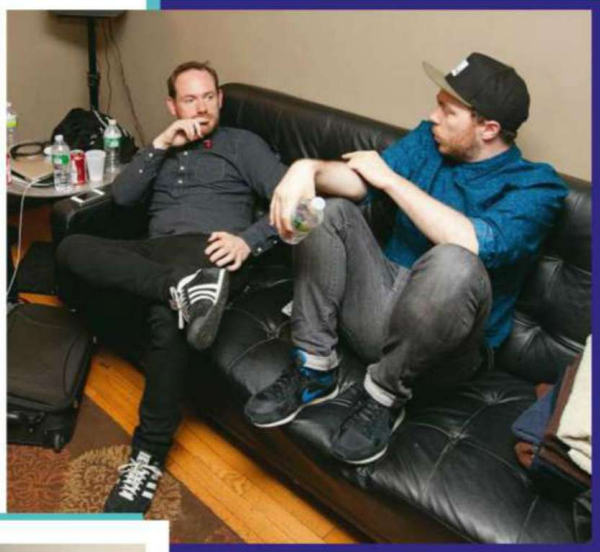
I really don't know, because while us Brits are starting to take to Glasgow's Chvrches – and not just the bloggers and bods behind various start-of-the-year hotlists, but living, breathing folk, too – it's nothing compared to what's happening in the US. Tonight is their biggest show ever, and all 1,400 tickets were snapped up instantly. Every date bar two on their 18-date North American tour has been a sell-out. They're playing *Late Night With Jimmy Fallon* later this week. And that's all despite them having only officially released one single ('The Mother We Share') in the States.

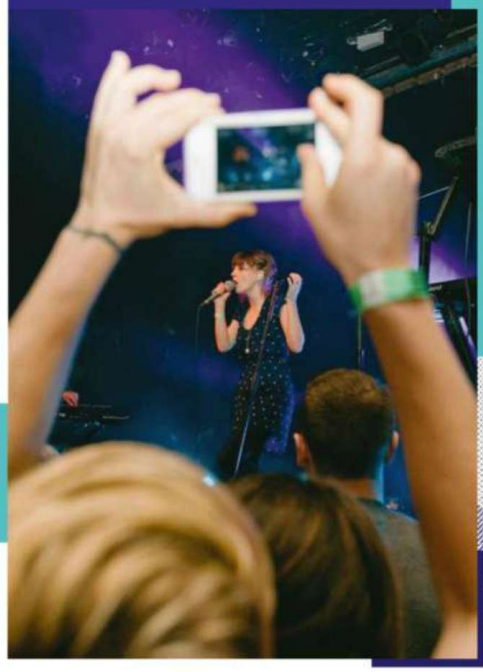
Tonight's show, then, is a predictably bonkers scrum. It's populated by all sorts: studious types sporting skinny jeans, dudes in wife-beaters and backwards baseball caps, girls waving their phones in the air and screaming. "Get out of the way!" shrieks one excitable lass, elbowing me in the face. "I need to Instagram this!"

Here in America, it seems, Chvrches are loved by just about everybody. Everybody that doesn't have shit for brains.

Sitting in an Italian restaurant a couple of hours before showtime, Chvrches don't seem like the USA's latest buzzy darlings. "When we were in Chicago, we really wanted to get a hot dog," synth player Martin Doherty says. "We went four hours before the gig but it wouldn't

Onstage at a packed Webster Hall in Manhattan





(Above) The band prepare to take Williamsburg

stop repeating on us. I was farting and burping throughout the whole show."

"You were farting as well?" interrupts singer Lauren Mayberry, frowning at the gastric revelations, while the trio's final member, Iain Cook (synthesizers, again), looks on.

"Aye, I was farting," he says, grinning. "That's the best thing about being onstage: being able to fart."

For all the bedlam of their gigs, then, Chrvches haven't quite nailed Depeche Mode levels of Stateside hysteria: they spend the afternoon un-mobbed in a local bar as Lauren trounces everyone at foosball ("Feminism in action!" she yells triumphantly).

"We wanted to make music that was fun to listen to"

IAIN COOK

There's no hiding from the fact the band are in the midst of their own unexpectedly loopy fairytale of New York, though. Eighteen months ago, Chvrches had no intention of being a band: Iain and Martin asked Lauren to provide vocals on a couple of demos they'd made, and it wasn't until three months later that they decided to work together properly. And while they generated a whole lot of hubbub when they premiered their first track, 'Lies', in May last year, none of them thought they'd catch on so quickly in the US.

"The crowds seem a bit more animated in terms of going a bit... tits at the shows," says Lauren. "There's a good mix of the kind of folk who've come. Bands I've been in previously seem to have appealed to men with beards who wear flannel. And I love flannel, and I love beards, but... it gets kinda weird. Now I see 40-year-old guys *and* 17-year-old girls."

They're all completely stumped as to why people in the States have latched onto them more eagerly than in the UK, which has been a lot slower for turning – partly, perhaps, because there's still more than a a whiff of cynicism about them taking up this synthpop lark. Given that they've all spent time toiling in more guitar-heavy projects in the past – Lauren as singer with the folkish Blue Sky Archives, Ian with alt.rockers Aerogramme, and Martin as a touring member of indie-Scots The Twilight Sad – there's still the odd snooty so-and-so who's convinced that Chvrches' strip-lit electro bangers are part of some contrived plot for commercial success.

"I always found it strange that people bring that up so much," shrugs Lauren. "It would be odd for musicians to get to this age and not have ever played in other bands."

"We grew up listening to this kind of music," says Iain. "And the start of it was so natural: there was never a sense of 'Let's force it in this direction because it's in vogue.'"

"I didn't even know it *was* in vogue," adds Martin. "The whole year's just been people telling us that guitar music was back, and there's just no room for electronic bands any more. I think it would have been far more cynical if we'd just chucked the synths out and got the guitars back in.

"I feel like we have way more in common with a rock band than we do with a pop band or a dance band," he adds. "Most pop is farmed or manufactured. All the work is done elsewhere and the last thing they do is get in the person who's going to be the vehicle."

Chvrches wasn't conceived as a crack at becoming 'proper' pop stars, then. There was no master plan, and they're not arsed about anyone who thinks otherwise.

"The most exciting part about this project was being able to cast off those notions of indie cool we've been dogged with for so many years," grins Iain. "We wanted to make music that was fun to listen to."

The next evening, Lauren's onstage at Music Hall Of Williamsburg and debating the finer points of transatlantic swearing etiquette with the crowd. "In Glasgow, you can say, 'Oh, that guy's a good C-bomb and it's fine," she says. "I'm not going to say the word, though, because then I'm the bad guy."

"SAY IT! SAY IT!" they yell back.

"*Cunt*," she relents. "There you go."

Most industry bigwigs would say that cussing at your audience when you're on the cusp of breaking America is a big no-no, but Chvrches aren't in the business of toeing the record execs' line. Debut album 'The Bones Of What You Believe', out this September, was produced solely by themselves so they could retain complete control; Lauren recalls a meeting with an A&R man before they signed to Virgin that was so full of mealy-mouthed patter it made her "sick in my mouth a wee bit". And she's also refused, point-blank, to be interviewed on her own or for women's magazines.

"This is a three-person thing," she explains. "It's not two producers and a 'singer lady'. Some people think it's not an issue. But if you let these things go, you're accepting by acquiescing. Even the other day, someone asked me, 'What's the best part of being a girl in a band?' You'd never say to Martin or Iain, 'What's the best part of being a boy in a band?' I'm not really in the business of being interviewed for a lifestyle magazine about general crap I like. I don't think that's relevant."

It's unlikely anyone will try to make her budge, seeing as spitting in the eye of the usual customs of mainstream pop is serving them so well. For all their earworm-friendly hooks, there's an unsettling bleakness to Chvrches' tunes, whether it's 'The Mother We Share', with its none-too-cheery take on heartbreak, or the deceptively breezy squelch of 'Gun', in which Lauren threatens: "*I'm gonna break you down/To tiny, tiny parts*".

"We're not really in the business of writing summery pop songs," says Lauren. "They're great when you get a good one, but I'd never want to write '*La la la, I love you*' pop songs."

Williamsburg certainly approves – so much so, in fact, that Lauren's drowned out by booing when she declares that 'The Mother We Share' will be their last song, and they're forced to return and belt out a slinky cover of Prince's 'I Would Die 4 U' to make amends. One mystery admirer is so smitten with Martin that she leaves a note for him onstage demanding that he join her for dinner later in the week.

"Do you think I should go, even if it's a guy?" he asks. "'Thanks for the steak, but I won't be shagging you.'" Sod just ordering a steak: right now, Chvrches could demand whatever they damn well please, and everyone here would gladly foot the whole bloody bill for them. First they've taken Manhattan, next stop everywhere else. Britain, scrub the excrement out your noggins quick sharp and catch up.

(Above) Charming the Music Hall Of Williamsburg

> **"The best thing about being onstage is being able to fart"**
>
> **MARTIN DOHERTY**

CHVRCHES' PAST LIVES

What the band members were doing before they found electropop nirvana...

BLUE SKY ARCHIVES

Chvrches representative: **Lauren (keyboards, vocals)**

Glaswegian five-piece who coined the term 'post-rock pop' for their combo of blooming bloodrushes and sweetened melodies. Their last EP, 'Triple A-Side', was released last February and was co-produced by Iain.

AEROGRAMME

Chvrches representative: **Iain (guitar)**

Another brooding, wall-of-sound post-rock bunch, Aerogramme released four albums between 2001 and 2007, with their final effort, 'My Heart Has A Wish That Would Not Go', nabbing an 8/10 review in these hallowed pages. They announced their split due to "never-ending financial struggle coupled with an almost superhuman ability to dodge the zeitgeist". Iain and singer Craig B later formed The Unwinding Hours, while bassist Campbell McNeil is now part of the Chvrches crew as their tour manager.

THE TWILIGHT SAD

Chvrches representative: **Martin (live member; keyboards, guitar)**

Industrial shoegazers who released their debut album 'Fourteen Autumns & Fifteen Winters' in 2007, with Martin joining them on the road for live dates the following year. He played with them for the following four years, before calling it a day in August 2012.

Martin's former band, The Twilight Sad

GLASTONBURY 2013

HAIM & DEAP VALLY

Photo by Ed Miles

GLASTONBURY 2013
THE HORRORS
Photo by Pooneh Ghana
NME

GLASTONBURY 2013
PALMA VIOLETS &
THE VACCINES
Photo by Jenn Five

NME

GLASTONBURY 2013

SAVAGES

Photo by Pooneh Ghana

NME

AVAILABLE NOW IN ALL GOOD NEWSAGENTS

ORDER ONLINE AT NME.COM/STORE

DOWNLOAD DIGITAL EDITION AT GB.ZINIO.COM OR Available on the App Store

A$AP Rocky backstage at 02 Academy Brixton, May 2013

HARLEM FAKE?

Swept up by sudden fame, A$AP Rocky ditched his old crew in favour of champagne, fashion mags and big-name collabs. As the rapper prepares to hit Britain's festival stages this summer, Al Horner finds out if the whole thing is just a big front

PHOTOS: ED MILES

A$AP Rocky is reclining on his tourbus sofa, in his designer hoody, pondering his empire. "Do I think I'm untouchable?" asks the former crack dealer. Not long ago, A$AP Rocky (real name Rakim Mayers) was very much in harm's way; a troubled adolescent with a father holed up in jail and an elder brother shot dead by a gang. Yet today, the now platinum-selling fashionista is worth a reported $3m, hangs out with fellow superstar prodigies like Skrillex and is photographed living the *Playboy* lifestyle on exclusive yachts. He has made the transition from Harlem block boy to hip-hop's youngest prince with considerable speed. There's a sense he's not going back to where he came from. "I don't know about untouchable. If I am, I don't let myself think it 'cos I'm cocky enough as it is," he says. "But it has been a pretty insane couple of years."

Two years ago, A$AP's breakout mixtape, entitled 'LiveLoveA$AP', introduced the world to a new meld of Houston beats and lo-fi slow rap. A peculiar sound, but no more peculiar than the man himself: he's a pescatarian peacemaker who speaks out against the widespread homophobia and misogyny still rife in rap; he counts Kurt Cobain and John Lennon as heroes as much as Tupac Shakur and Biggie Smalls; he dresses like a Soho Margiela model in braids and a wild flash of gold teeth. Despite all this, he still brawls like a street fighter – an assault charge pinned to him for attacking a photographer in a clothing store was recently thrown out of court. "I'm trying to be way more mature as far as fighting goes," he says. "I stay out of trouble and try to show my brothers to do the same."

Catching fire online, 'LiveLoveA$AP' snagged a million downloads by the time his keenly anticipated debut album arrived earlier this year. Speaking to *NME* in January 2013 about the then-forthcoming 'LongLiveA$AP', he billed it as a masterpiece, promising that "people seriously aren't ready for this". But after stratospheric expectations, the record was met with murmurs of disappointment. Too many high-profile guest spots – Florence Welch, Skrillex, Drake and Santigold among them – seemed to drown out his own voice. Moreover, the A$AP Mob crew he emerged with in 2011 were now nowhere to be seen, except for one single verse from his closest confidante A$AP Ferg on the epic 'Ghetto Symphony'. Soon Rocky was adorning the March cover of *Vogue* and performing to arenas supporting Rihanna. Has Rocky abandoned his early supporters in the Harlem hip-hop scene to create a glitzy new life, one spent in glamorous parties at European bars? Or is this all just a ploy to protect himself from his previous life?

"Listen, I'm still just a happy kid from Harlem," he answers. "I wasn't always a pretty motherfucker. There was one summer when I was 11 when my family was being moved between shelters. Shit was tough and my mom couldn't afford a haircut for me for an entire summer. I felt a shitty motherfucker that summer," he remembers. "What people don't realise is the fashion thing has always been part of our culture. We used to go uptown and sneak into New York Fashion Week parties to steal bottles of champagne. We used to wear that shit when we couldn't afford it. It's been our culture from the start, and it's our culture now. To be embraced by the fashion world, to be about more than just rap music, to be on the fucking cover of *Vogue*, was always something I dreamed of. I don't do this for cool points."

"We" is A$AP Mob – the nine-strong collective of schoolfriend rappers, designers and entrepreneurs who helped shape that debut release. So where were they on 'LongLiveA$AP'?

"There was a work ethic issue," A$AP says, hesitating. "But we're a unit, a family. I'm so excited for A$AP Ferg to explode, for A$AP Ant to explode. That's what's coming. And they're going to be all over my next record."

Rocky and his label co-owner A$AP Yams get refreshed

Messiah complex? Our Rocky? Nah!

Back in May, A$AP played two sold-out gigs at London's O2 Academy Brixton. Crowds of excited fans started snaking around the building hours before showtime. "It's a blessing," says Rocky. "It makes me know my art is appreciated. To think that 10,000 people bought tickets to come see me play on the other side of the ocean is just crazy."

The critics get less of A$AP's attention. Average reviews are of little concern when your album has topped the US *Billboard* charts. "I shed a few tears when I found out it was Number One. It was about a month after my dad died and I was emotional... I had a good night that night."

What's a good night for A$AP Rocky? "Um, I fucked a very popular pop artist from Great Britain. I'm not saying shit, I'll leave the guessing to you..."

He looks almost embarrassed by his own swagger. "It sounds really silly, but," he confides, leaning in, "when you got four bad French chicks naked in your jacuzzi, just waiting for you with champagne flutes, it's like, 'Damn, I'm not even from France!' I don't speak any French. But they spoke A$AP.

"Sorry," he adds, catching himself, "I'm a little vulgar. I just find it kinda beautiful. See, I told you. I'm still just a happy kid from Harlem." His boyish grin says he can hardly believe his luck.

Chatting to A$AP, you realise there's something about his aura that *is* impenetrable, whether by critics or past demons. Rocky has that level of superstar magnetism.

"See James Dean, I identify with him," he muses. "I'm not a rapper, I'm an artist. I want people to appreciate me for my creativity and legacy. That's what it means to be an icon. James Dean is the reason people roll their T-shirt sleeves up. I gotta put down the humble pie for a second to say this but we're trend-setters in the same way." Unlike Dean, though, Rocky has no plans to burn out young. Instead, he's working harder than ever, even cancelling plans for tonight's post-show party to lay down verses for a collaboration with Timbaland. "I turn 25 at the end of the year. Then I gotta grow up, stop getting fucked up, stop wearing my pants saggy. But that's not for a while." He laughs in a way that promises another 100 parties till then. He might have his head screwed on, but in terms of getting back to reality, A$AP Rocky's clearly not in a hurry.

ROCKY: THE NEXT ROUND

What else has A$AP been up to? Harlem's finest tells all...

KANYE'S NEW ALBUM

"He's a great artist, so working with him [on 'Yeezus'] was a blessing. I went to his studio at his house. His new shit is really revolutionary. He's on some Lord God revolutionary black slave shit."

ALBUM NUMBER TWO

"I finished the last record long ago. I delayed it because I didn't want to come out in a wave of hype. I'm already thinking about the next step... I'm gonna take it back to the mixtape, 'LiveLoveA$AP'. I have to get more of the A$AP Mob on this time. I'm more hungry than ever right now to be great."

WORKING WITH GRIMES AND... ELTON JOHN?

"Grimes is helping me out. I'm working with Twigs, too – the British singer, just signed to XL. I'm gonna get RZA. You might laugh, but I want to get Elton John too. Maybe he's too big, but I want to get with him. I'm just experimenting."

Debut

The making, breaking and legacy of Björk's influential masterpiece

Twenty years after it changed perceptions of what a pop record could be, **Emily Mackay** talks to the main players who made it happen

Twenty years ago this week, Björk released 'Debut'. Skipping with maverick grace through the sharpest elements of club culture, old-time jazz and wide-eyed pop, it was loaded with samples and beats from all over the globe, and flashed its classical adornments. It put the lie to the post-grunge assumption that heartfelt, passionate solo artistry came in the form of acoustic guitar and heartbreak, creating a new breed of singer-songwriter.

'Debut' is an exhilarating revelation of a record that still feels as exciting today as it did at that moment, and has made its repercussions felt in the work of artists such as MIA, Grimes, These New Puritans and Tune-Yards – smart cookies with wide-ranging and sharp tastes who make their own beats, songs and agendas. It's in fascinatingly individual artists like those that you'll find her influence – not, as many would have you believe, in every pretty-faced girl with a big voice.

'Debut' was not Björk's *actual* debut. A child prodigy, she released a pop solo album aged 11 and, by 27 – the age she was when 'Debut' was released – she was already the veteran of a wildly varied career that devoured punk, jazz and worldwide indie renown with The Sugarcubes. 'Debut' was, nonetheless, the first record that was wholly defined and driven by Björk alone. It became an unlikely hit that would dwarf The Sugarcubes' success, reinventing Björk from puckish indie prankster to future-forward dance-pop queen.

SHE WAS BURSTING TO GET MUSICAL IDEAS OUT OF HER HEAD

The highbrow reverence that's rightly surrounded her career-crowning work with 'Biophilia' in the last couple of years might make us forget the bravery of 'Debut', where a young Björk uprooted herself from her native Iceland and struck out on her own into new genres, new sounds, new collaborations. Back then, she was bursting to get a stifled eruption of musical ideas out of her head before the chance escaped.

Björk had been stockpiling the songs that became 'Debut' for some time; in the summer of 1990, she left her young son Sindri with a childminder and set out on a musical forage round rural Iceland, playing organs in churches and recording local musicians.

That same year, Björk had been exploring London's club scene, sketching out electronic music far beyond the confines of The Sugarcubes with Englishman Simon Fisher. She'd fallen in love, too, with Mancunian techno types 808 State.

"She rang up, and we arranged to meet on the set of *The Word* in 1990," recalls 808 State's Graham Massey. "She brought tapes with her – 'The Anchor Song' and 'Violently Happy', I think, possibly 'Aeroplane'. But there were no words. They were all just performed by some sort of Icelandic college wind quartet, so it was all like trumpets and trombone and things. It was quite a head-mangler for us. Then I rang her up and suggested her coming to Manchester and trying to write some stuff for our album – to see if we clicked. And we did."

The fruits of her collaboration with 808 State – the 1991 single 'Ooops' and album track 'Qmart' – revealed a new side to Björk – a playful, experimental, forward-thinking musician not happy to be just everyone's winsome indie pixie any more. But it wasn't quite enough to satisfy her appetite for new sounds. In 1991, The Sugarcubes headed to Bearsville, New York, to begin work on what would be their final album, 'Stick Around For Joy', with American producer Paul Fox.

Fox and his wife, songwriter Franne Golde, helped Björk work on the songs in her head that were no longer fitting into the Sugarcubes template, such as 'Human Behaviour' and 'Venus As A Boy'. Her fancies unleashed, Björk craved rarities such as jazz harp, and Fox ended up introducing her to Corky Hale, a multi-instrumentalist of insane pedigree who'd worked with Billie Holiday and was married to Mike Stoller of songwriting duo Leiber & Stoller.

"I said, 'Send me a tape so I can hear what this woman sounds like,'" Hale recalls. "So Paul sent a tape, and I heard, like, 'URRRHAR RRGHEEEAAAA'. And I said, 'Paul, um, I don't think it's gonna work out.' He said, 'Please, please, please. Let me bring her over at least.' He brings over this very, very shy little person, and we go into a studio, and we spend five hours there, and unfortunately, she sings like, '*My fun-nee Val-en-tine*', and I go, 'No, no, no...'"

If Corky was slightly less enthused about Björk than vice versa (Björk confessed she kept bursting into tears during the session because Corky's harp-playing was so moving), the results of her work with ▶

DEBUT BY NUMBERS

48:15
Album length

1
Position in NME's Albums Of The Year list for 1993

600,000
Number of copies sold worldwide within three months of release

16
Number of musicians involved in the album

4.7 MILLION
Number of copies sold worldwide to date

3
Peak UK chart position

6
MTV Award nominations for the 'Human Behaviour' video, directed by Michel Gondry

30,000
Number of copies One Little Indian estimated it would sell on release

TRACK BY TRACK

HUMAN BEHAVIOUR
The vocal melody was initially offered to The Sugarcubes, but was turned down because they couldn't come up with the music to fit it. Nellee Hooper (right) found the solution in a tinkered-with sample of 'Go Down Dying' by Antonio Carlos Jobim.

CRYING
One of the oldest songs on the album, the bubbly, shiny-surfaced acid disco-pop here belies the turmoil of the lyrics about alienation in the big city.

VENUS AS A BOY
The Björk song for people who don't like Björk songs. And it's amazing – a hymn to head-over-heels lustful infatuation that's disarmingly frank.

THERE'S MORE TO LIFE THAN THIS
Romance dealt with, Björk's mischievous side comes to the fore as she stakes her claim as a dancefloor queen.

LIKE SOMEONE IN LOVE
One of several Chet Baker jazz standards recorded with harpist Corky Hale (left).

BIG TIME SENSUALITY
The leap between 'Like Someone In Love' and the full-frontal dance exuberance of this track is intentionally startling. A Björk anthem to emotional bravery, and an ode to her musical affair with Nellee Hooper.

ONE DAY
Another mercurial shift of mood, the dreamy, gleaming 'One Day' is one of the oldest songs on the record. Its gently pulsing bass builds into an itchily impassioned, housey pop euphoria.

AEROPLANE
Björk's boyfriend at the time, English DJ Dom T, was based in LA, so until the couple moved in together in London before the recording of 'Debut', they were frequently apart, something Björk recounts on this.

COME TO ME
Björk's mind is still on love, this time exploring a sensually intense need to nurture. All oooh-oooh-oohs, langurous strings and slinky rhythms.

VIOLENTLY HAPPY
The most hardcore techno track on the album, this is a boggle-eyed, clenched-teeth embodiment of the rush of out-of-control infatuation.

THE ANCHOR SONG
A tribute to Björk's Reykjavik roots, the charmingly childish sing-song sax arrangements on this hymn to home are a result of Björk's work with Oliver Lake (right) of the World Saxophone Quartet.

Fox was helping her grow in confidence, as was her continuing dance-dabbling with Massey.

"She was coming over to Manchester, and she'd bring a little Casio-type keyboard with her," he remembers, "and she was playing me things like 'Violently Happy' and 'Aeroplane' and 'The Anchor Song'. And at a certain point we went into a studio in London with Oliver Lake, the saxophone player. Björk really liked his arrangements, so he came over and did arrangements for 'The Anchor Song' and 'Aeroplane'. I think that was the first studio session for 'Debut'."

As 'Björk's Affairs' – the original title for 'Debut' – began to pick up heat, the musical monogamy that had sustained her for six years was becoming, if not estranged, then stale. This band of Reykjavik punk-pop jokers had known for some time that their third album would be their last; their jape had run its course.

"In the middle of mixing the last Sugarcubes record, they all told me it was the end of the band, and she told me she wanted to make a solo record," recalls Björk's manager Derek Birkett, who's also head of her label, One Little Indian. "But the only thing I ever heard was when she played me some very rough backing tracks on a ghetto blaster and sang the songs over the top and said, 'Will you help me do it?' I said 'Yeah', and she went off and did it. I sat with her and we put all the budgets together for it. And I based the budgets on selling 25 to 30,000 copies. It did 4.7million..."

BJORK'S LEGACY ECHOES THROUGH LADY GAGA, GRIMES, ROBYN...

Although Björk had dallied with Massey and Fox, she found her true musical partner in Nellee Hooper, a DJ from Bristol's Wild Bunch collective who'd made a name for himself with his work on Soul II Soul's 'Club Classics Vol I'. Introduced to Hooper by her then-boyfriend, DJ Dom T, Björk was smitten and a whirlwind musical affair began.

Björk's initial plans to have a range of producers working on the record were flung aside, and she and Nellee set about putting together an eclectic crack team of musicians to realise the ambitious, sprawling sounds in her head, including Pop Group/PiL drummer Bruce Smith, Shamen vocalist Jhelisa Anderson and Oliver Lake.

"She was always brilliant with personnel," says Talvin Singh, who played tabla and other percussion. "Studio engineer, production, make-up artist: everyone is a part of her team. And part of her world, part of her career... I remember in the studio, Nellee muted a lot of the tracks, so we added things. And as a producer, that's very clever, because if you have a near-finished piece of music, whatever you're going to add to it is going to be inside that composition. You're never gonna get anything outrageously new."

Saxophone player Mike Mower also remembers the bounce: "She was dressed in hotpants and jumping up and down and being very keen about the whole thing. She was very keen to have it her own way."

And for good reason, Graham Massey reasons – it might have been her only chance. "I think the whole attitude when she was making 'Debut' was to get a lot off her chest," he says. "Perhaps she thought she would only make that album, so it would have to encompass all her wants all at once. I don't think she thought it was going to be as big as it became."

The album, led by the infectious single 'Human Behaviour', sold 600,000 copies worldwide in the first three months of its release, and reached Number Three in the UK chart. It also earned her a double win (Best International Female and Best International Breakthrough Act) at the 1994 Brit Awards.

"It was a crazy time," says Derek Birkett. "When I heard the finished record, I remember thinking, 'It's really unusual-sounding and it might not do as well as the last couple of Sugarcubes records..."

As it turned out, The Sugarcubes are now largely the concern of indie enthusiasts or total Björk nerds, whereas Björk... well, as Talvin Singh puts it, "She became so massive that her presence has become her music, in a way. 'Debut' was something really special."

Björk would go on to push restlessly at the boundaries of not just was possible, but what could actually be popular over the next two decades, making a sensation, but never a superficiality of herself through image, fashion, video and art. It's a legacy that echoes through Lady Gaga, Grimes, Robyn... As 'Debut' tour keyboardist and friend and collaborator Leila Arab says: "She's a proper one-off. A death-metal person, the most hardcore hip-hop person, a modern classical composer... they'd all fucking love to work with her. No-one else is like that."

Leila is in no doubt, either, about what lies at the hungry heart of Björk. "She really gives a shit. And in this world of kind of 'Whatever!', it's worth being blown away by that and being inspired by that." Two decades on, 'Debut' is still the antithesis of 'Whatever!', brimming over with 'Whatever next?' No doubt we'll still be asking that of Björk in another 20 years' time.

COURTESY OF ONE LITTLE INDIAN

NEW ISSUE

UNCUT

FREE CD!

AND IN THIS MONTH'S 40-PAGE ESSENTIAL REVIEWS SECTION:
SIOUXSIE, TOM PETTY, BEACH BOYS, THE TEARDROP EXPLODES, OTIS REDDING, JOHN MARTYN, HARRY NILSSON AND THE STRYPES

ON SALE NOW!

VISIT **UNCUT.CO.UK** FOR DAILY NEWS AND REVIEWS

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

DAVID LYNCH

THE BIG DREAM SUNDAY BEST

The legendary film director's heartbreaking and menacing follow-up – or is it a sequel? – to 2011's 'Crazy Clown Time'

If the idea of a great visionary of cinema releasing an album in 2011 smacked of novelty, the fact that David Lynch has got another one together 18 months later suggests genuine commitment to music. And why not? Strictly speaking, 'Crazy Clown Time' wasn't even Lynch's debut. He recorded an album with John Neff in 2001, under the name BlueBob. And for his films, he's always worked hands-on with composers. There have been other collaborative musical releases, too, and he's never been shy of performing – most notably acting in his celebrated TV series *Twin Peaks*, and recently even doing voiceover work on *Family Guy* and its spin-off, *The Cleveland Show*.

Over time, the 67-year-old has become quite the Renaissance man. He first trained as a painter and later extended his visual imagination to furniture and nightclub design, as well as films. He shoots music videos (most recently for Nine Inch Nails' 'Come Back Haunted'), sells his own line of organic coffee beans and passionately espouses the values of Transcendental Meditation.

But just because Lynch is a modern-day icon and polymath, it doesn't mean he's exempt from the troubles that plague all musicians when making a follow-up record. For a man whose work is so distinctive it even has its own (often misused) adjective – 'Lynchian' – it's no surprise that 'The Big Dream' echoes his previous album. He didn't take a break from making music after the release of 'Crazy Clown Time'; he simply carried on working with sound engineer Dean Hurley, who also plays on both records – and, in that sense, 'The Big Dream' is a sequel. To its credit, it's a more focused album. But the issue is that the two main faults of 'Crazy Clown Time' are more pronounced second time round. Lynch is a shaky singer and his method of working doesn't always produce killer tunes, and whether those things ruin 'The Big Dream' depends entirely upon how much of a die-hard fan you are.

Lynch's songwriting technique is impressionistic. For 'The Big Dream', he began with loose, bluesy jams, which over time took shape as a narrative or an interesting sonic texture. These aren't songs with strong verse-chorus structures; they're gliding pieces that prioritise atmosphere above melody, but are nonetheless rooted in classic forms: 12-bar blues, '60s girl-group pop, rockabilly, ragtime, dub, even disco and house.

The process works best when Lynch hits on a formula. The album's three most straightforward tracks – 'Cold Wind Blowin", 'Are You Sure' and bonus track 'I'm Waiting Here' – are all lovely, forlorn blues songs played in waltz time (the key to making music sound Lynchian, along with reverbed guitar). There's a cover of Dylan's 'Ballad Of Hollis Brown', too (or rather a cover of Nina Simone's version), which seems incongruous until some very Lynch-like imagery jumps out at you: "*Way out in the wilderness, a cold coyote calls*".

After the album's mid-point, Lynch and the characters in his songs take a massive left turn into Weird Town. 'Say It', 'We Rolled Together', 'Sun Can't Be Seen No More' and 'I Want You' are brooding, unsettling and full of intrigue. On 'Sun Can't Be Seen No More', it's almost like Lynch is reprising the Bobby Peru character Willem Defoe played in *Wild At Heart*. The song even finishes with the aside, "*No, no, no, I don't drink that foreign beer!*" possibly referencing a Dennis Hopper line in 1986's *Blue Velvet*: "Heineken? Fuck that shit! Pabst Blue Ribbon!"

Towards the end of the record Lynch's reedy voice begins to grate, but there's a sweet one-two to close 'The Big Dream'. He saves his best singing for the final song proper, 'Are You Sure', then hands over vocal duties to Lykke Li for the bonus track, and she steals the show. Karen O did a similar thing on 'Crazy Clown Time', making you wonder why Lynch doesn't just bring in more hired help. Nonetheless, there's enough musical ambition, heartbreak and menace on 'The Big Dream' to keep the Lynch nerds absorbed. ***Phil Hebblethwaite***

7

BEST TRACKS: 'Sun Can't Been Seen No More', 'Are You Sure', 'I'm Waiting Here' feat. Lykke Li

EXTRA-CURRICULAR LYNCH

One man, so many projects

SOCIAL MEDIA GURU
He tweets rarely, but well. Prime example: "Dear Twitter friends, I'm making a lightning bolt to take a picture of." He's also into Vine.
Follow: *@david_lynch*

COFFEE ENTREPRENEUR
Lynch puts his name to three different coffee blends, including a bright and creamy house blend, a chocolatey espresso and a dark and smoky decaf.
Drink: *davidlynch coffee.co.uk*

CHARITY TRUSTEE
The David Lynch Foundation for Consciousness-Based Education And World Peace is dedicated to helping people overcome suffering and hardship, and unlock their potential through Transcendental Meditation and other methods.
Donate: *davidlynch foundation.org.uk*

NIGHTCLUB OWNER
Silencio, his private members' club inspired by *Mulholland Drive*, opened in Paris in October 2011. A basic membership will set you back €840 or – student bargain! – €420 for the under-30s. Planning a night out there? Best start saving now for the deposit on a lager.
Visit: *silencio-club.com/en*

DARREN HAYMAN & THE SHORT PARLIAMENT

BUGBEARS FIKA RECORDINGS

Ex-Hefner member Darren Hayman follows up April's 'Four Queens' and last year's 'The Violence' – about queens and the Civil War-era Essex witch trials respectively – with some updated versions of 17th-century folk songs. The concept may conjure up images of plump men in braces drinking real ale at a fête with other plump men in braces, but having edited the raw material, rewritten the lyrics and stamped his trademark cracked vocal vulnerability all over the basic material, 'Bugbears' ends up sounding like a stellar Darren Hayman album. 'The Contented' and 'Impossibilities' are like Hefner at their best, while 'Seven Months Married', with its warm acoustic strums and tale of a corrosive arranged marriage, is the kind of engaging, unfurling yarn that the 42-year-old has made his own since going solo. History has rarely been so engaging. Fête-rock: the movement starts here. ***Jamie Fullerton***

7

BEST TRACK: 'Martin Said'

OBERHOFER

NOTALGIA EP GLASSNOTE

Brooklyn's Brad Oberhofer lost a close friend to drugs last year, and as a result his band's second slice of recorded material is far more serious than their wide-eyed debut, 'Time Capsules II'. Despite the sombre subject matter, though, there's positivity in the sweetened melodies of 'Got Your Letter' and the contemplative, spoken-word ending of 'Together/Never': "*It's July 26th, 2012, and I'm coming to terms with death*". It all puts the forward-looking title of the EP into a morbid, yet hopeful, context. 'You + Me (Still Together In The Future)' hopes for better times and fizzes with harmonic rushes and sparkling guitars, while the hazier tones of 'Earplugs' take on the hue of RealEstate. Oberhofer's reference points flit between decades like it's no big deal, switching from a flash of Strokesy New York-isms here to some '80s synths there. The only dip is the slightly pointless 20-second instrumental, the impossibly titled '-', which has no place being on an EP so short. ***Lisa Wright***

8

BEST TRACK: 'Got Your Letter'

GAUNTLET HAIR

STILLS DEAD OCEANS

Denver's fantastically monikered Gauntlet Hair (apparently named in honour of legendary blues fellow Johnny Winter's flowing barnet) have found a bit of character since their self-titled debut came out in 2011. Where Andy Rauworth and Craig Nice's first effort was a vaguely pleasing but slightly dull tilt at Foals-like guitar algorithms, 'Stills' cuts out the needless meandering and instead digs up prime nuggets of psych-garage and short, sharp shocks of shoegaze after a poke from a cattle prod. It's still as hazy as a heat shimmer, but combines all the best things about music: you know, an uncanny impression of The Jesus And Mary Chain's Jim Reid from singer Andy, 'Love Will Tear Us Apart' synths on 'Human Nature', stiff Talking Heads funk on 'Heave', and pitchy My Bloody Valentine-style disorientation on 'GID'. Gauntlet Hair's reference points are sublime, of course, but when they come up with the grudging funk of 'Simple', it's something that's all their own work. ***Matthew Horton***

7

BEST TRACK: 'Heave'

Faces To Names...

Three reviewers, three questions

HAYLEY AVRON
Favourite track at the moment?
"Lorde's 'Tennis Court'. Because the world needs more female pop singers who aren't afraid to show off the contents of their brains and their souls."

MATTHEW HORTON
Favourite album at the moment?
"Lightning Dust's 'Fantasy'. Black Mountain duo Amber Webber and Josh Wells have created a whole new genre – country'n'synthpop – and it actually works."

LISA WRIGHT
Glastonbury is over. Where now?
"Gonna sleep for a week. Then head to Poland's Open'er to perv on Josh Homme, confirm my eternal love for Blur and embrace their 50p pints. Yeah, you heard."

PET SHOP BOYS

ELECTRIC X2

The veteran duo mine their glorious past and pump up the bangers to prove they're still electro-pop masters

Pet Shop Boys' defining era, their self-described "imperial phase", began nearly 20 years ago. They owned it in ridiculous style. Show me a band with a better run of singles than their first 10 and I'll show you the list of theirs again, point to 'Left To My Own Devices', 'Rent' and 'Suburbia', then sing you the rest in painstaking detail. You'll never speak to me again, but I'll be right.

'Electric', Chris Lowe and Neil Tennant's difficult 12th album, walks a perilous path. It wholeheartedly embraces current dance music, but when you're synth-pop deities with a combined age of 112, there's a danger of looking like your funny uncle and his extremely quiet mate pretending to enjoy Skrillex.

After last year's downbeat 'Elysium', this time round Pet Shop Boys have gone gigantic and written some bangers with producer Stuart Price (The Killers, Kylie, Madonna). They succeed because age has not dimmed their ability to do a number of things impeccably, including subtly referencing their glorious past.

The yearning keyboards towards the end of opener 'Axis' – a euphoric, towering techno workout – hark back as far as 'Why Don't We Live Together?' from debut album 'Please'. 'Thursday', with a guest appearance from Example, begins with a resurrection of the tragic synth wash of 'West End Girls' before unfolding into an irresistible disco explosion like the best parts of 1999's underrated 'Nightlife'. 'Bolshy' embraces the upbeat pop-house drums of a Livin' Joy record and keyboards from a forgotten Utopia. 'Shouting In The Evening' is a bold fist-pumping maniac, 'Fluorescent"s deep banks of laser-flanked synths harbour a creeping gloom, and there's a cover of Bruce Springsteen obscurity 'The Last To Die'. Because they can.

It wouldn't be a post-1993 PSB album without one honking clanger though, and it's 'Love Is A Bourgeois Construct', a reasonable Morrissey song title strapped to a sample of composer Michael Nyman's 'Chasing Sheep Is Best Left To Shepherds'. Tennant's messy lyrics about banker bonuses and drinking tea are backed by hi-NRG enthusiasm, but the major-key melodies are stacked up too high and it sounds sickly.

Tennant is usually a master of precise, careful description, but on 'Electric' he allows himself to be more slippery, using sparing words to conjure moods to accompany the embarrassing number of incredibly catchy musical elements. More than anything, the Boys thrive as a pop band. It's hard to imagine anything here dominating the charts like their '80s output, but that doesn't make 'Electric' any less tremendous. Huge. Tasteful. Funny. Touching. Direct. Clever. As an exercise is sounding totally, defiantly alive, it is a complete success. ***Thom Gibbs***

8

BEST TRACKS: 'Axis', 'Bolshy', 'Shouting In The Evening'

LUST FOR YOUTH

PERFECT VIEW SACRED BONES

Solo Swede takes on King Herod's wife and danceability

Sweden's Hannes Norrvide makes music with a neat knack of conveying both bleak gloom and a weird, rushing euphoria. His choice of equipment has a lot to do with it: supposedly, when he began the Lust For Youth project four years ago, Norrvide recorded everything on an old toy keyboard, and while 'Perfect View' might see him employing better gear, this isn't a Daft Punk album. Rather, it's 10 discombobulating and frequently terrific pieces of music for synthesizer and voice.

'Perfect View' is not, by most reasonable yardsticks, a shot at the mainstream, but it embraces notions of melody and danceability with considerably more warmth than his previous albums. 'Found Love', the album's opener, coasts along on a pared-down drum-machine rhythm, a blissful electro keyboard pattern and a female voice, manipulated so you're uncertain whether it's crying or laughing. Vocals, when they appear, are the main element keeping LFY in the realms of the 'difficult': Norrvide tends to bark out his lyrics like a drill sergeant in a very echoey cave.

It works, though, as do many of his other curious artistic choices. He ventures into actual dance music for 'Barcelona'. One source of inspiration for the album was a Swedish novel about King Herod's wife, though this isn't remotely obvious from the actual content. And dressing up like he's going to an Oasis gig in 1997 for the cover photo... well, maybe Norrvide doesn't pull *that* off. But more pertinently, he's made an engrossing, highly original album with disarmingly simple tools. ***Noel Gardner*** **8**

BEST TRACKS: 'Found Love', 'Breaking Silence', 'Barcelona'

HALO HALO

HALO HALO UPSET THE RHYTHM

Snatching at the structural freedom of post-punk bands like the Au Pairs and The Raincoats but smoothing out their jagged edges, London trio Halo Halo's debut album is a cerebral party full of kaleidoscopic rhythms and sparse, exotic world-music instrumentation. The earthy, tussling vocals of Jack Barraclough and Rachel Horwood (also of Trash Kit) never do anything so obvious as to tell you a story. Instead, they cram headlines into melodies and let you create your own imagery. A collision of eastern culture and western influences, the whole is far greater than the sum of its parts. ***Hayley Avron*** **7**

BEST TRACK: 'Coming Home'

JBM

STRAY ASHES BELLA UNION

It's baffling that Canadian singer-songwriter Jesse Marchant chooses to release music under a name that sounds like a Home Counties haulage company. But though there's little romance in his chosen handle, there's plenty in his music. JBM's electronically tempered woodsman folk is a blissfully eerie, emotional punch to the guts. Creating a sound as sensual as it is suffocating, opener 'Ferry' sets the weighty tone, and the towering 'Only Now' rings with looped keys and faraway beats. The killer chorus on 'Thames' proves Marchant has distinctive pop skills at his disposal too. ***Leonie Cooper*** **8**

BEST TRACK: 'Only Now'

THE RIDER

What we're wearing and where we're going this week

Shirt

King Krule

As well as announcing that his new album 'Six Feet Below The Moon' will be out in September, King Krule presents these bright screen-printed shirts. Pricey, but they stand out more than your average band tee.

BUY: £62, *kingkrule.co.uk*

Shoes

Sub Pop

The Seattle label teams up with footwear brand Toms as part of their 25th birthday celebrations. Each pair of shoes comes with a Sub Pop sampler featuring rare tracks.

BUY: Price TBA, *www.toms.com*

Exhibition

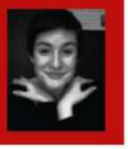
From Club To Catwalk

A new exhibition charting the evolution of '80s fashion through the decade's eclectic club scene. Celebrates styles such as New Romantic and outfits worn by Adam Ant.

SEE IT: £6, Victoria & Albert Museum, London until February 16, 2014

THIS WEEK'S SINGLES

Reviewed by NME's **SIAN ROWE**



TAYLOR SWIFT FEAT. ED SHEERAN

EVERYTHING HAS CHANGED VIRGIN EMI

A stripped-back guitar ballad about wanting to get to know a new lover better, 'Everything Has Changed' isn't as witty or peppy as most of Swift's 2012 album 'Red', or as punchy as Ed's usual 'acoustic guitar with street cred' thing. It is, therefore, disappointing in every way.

LAURA WELSH

COLD FRONT POLYDOR/OUTSIDER

London singer Laura Welsh, who has previously collaborated with Dev Hynes on the smooth 'Unravel', heats up the icy clicks and electro-throb of 'Cold Front' with her passionate vocal. I'd suggest filing this alongside Jessie Ware, Indiana and Delilah in a soon-to-be-invented genre called 'nu-sophisticated', but they're all too classy for silly names like that.

VV BROWN

SAMSON YOY RECORDS

VV Brown recently posted a lock of hair to the *NME* office, saying it embodied the spirit of her forthcoming album 'Samson & Delilah'. The reference is obvious, but she should have channelled that creativity into this tune instead. The rolling drums and bassy buzzes are OK and her voice is still great, but it's not as menacing as it's trying to be.

CHVRCHES

GUN VIRGIN/GOODBYE

The Glasgow trio's 'Gun' is emo in the way Biffy Clyro can be, with vocalist Lauren Mayberry sadly intoning, "*Did you see another lifetime when I wasn't so entwined*". But it's also excitable and zappy like Swedish DJ duo Icona Pop's 'I Love It'. Will probably end up soundtracking Lena Dunham wearing unfortunate crop tops on the third series of *Girls*.

JUSTIN TIMBERLAKE

TUNNEL VISION RCA

The smuggest man in pop follows 'Mirrors' with a standard Timbaland collaboration. JT fixes his gaze on the one he loves with his usual panty-dropping drama, and Timba whispers "*break it down now*" and "*uh huh*" over a fast drum shuffle and noodling strings. Nothing groundbreaking.

BREACH

JACK DIRTYBIRD

If the fact that the Harlem Shake isn't cool any more has left a hole in your dancefloor repertoire, Amsterdam-based producer Breach would like your attention. This track, dedicated to the most basic of all house dance moves, repeats the line "*I want your body, everybody wants your body, so let's jack*" over a bouncy beat. It's been played in clubs for ages. Now expect it to go viral.

SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY

SUBSCRIBE TO NME TODAY FROM £7.50 A MONTH!*

OVERSEAS SUBSCRIBERS SAVE 30%!

Subscribe now at
WWW.NMESUBS.CO.UK/ICXD
Or call now on 0844 848 0848 quoting MDXQ

Lines are open between 8am and 9pm, 7 days a week

***When you subscribe by UK Direct Debit.**

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Subscribe for 1 year and pay only £97.40, saving 25% on the full price of £129.90. Subscribe for 2 years and pay only £160.99, saving 38% off the full price of £259.80. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription.

Offer closes 31.10.13. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

(Clockwise from main) Kasabian's Serge and Tom, The Boss, Ryan Jarman of The Cribs, Miles Kane, Alabama Shakes

HARD ROCK CALLING

QUEEN ELIZABETH OLYMPIC PARK, LONDON SATURDAY JUNE 29–SUNDAY JUNE 30

Springsteen returns to the London festival after last year's plug-pulling fiasco, and Kasabian prove they're ready for the Pyramid Stage

Last year's Hard Rock Calling was a disaster. First there was the pitiful sound system and draconian noise restrictions, which turned every show into the equivalent of 50,000 people gathering round one knackered MacBook Pro to listen to their favourite band. Then there was the curfew, which resulted in organisers turning the power off while Bruce Springsteen and Paul McCartney busted out 'Twist And Shout'. Silencing The Boss and a Beatle? Come on. So HRC has relocated to the Queen Elizabeth Olympic Park in Stratford, to lick wounds and rebuild reputations. Good decision. It sounds good. It looks good. It goes like this...

SATURDAY,

First up: **Miles Kane**. What's great about Kane is no matter when he's on or how many people he's playing to, he bangs out tracks such as 'Don't Forget Who You Are' as if he's headlining to a Stones-sized crowd. Elsewhere, in the giant blue Circus Tent, **Klaxons** are keeping last summer's Olympic spirit going: Jamie Reynolds is wearing a bronze metallic suit jacket and James Righton a shiny silver shirt, while 'Atlantis To Interzone' provides the gold. **Paul Weller** is as contrary as ever on the Main Stage, playing the abrasive 'Kling I Klang' from 2012's 'Sonik Kicks' and 'Fast Car/ Slow Traffic' from 2010's 'Wake Up The Nation' before getting to anything resembling a hit. Finally, he obliges with The Style Council's 'My Ever Changing Moods', 'Start!' and the always classic 'Town Called Malice'.

No such dilemmas with **The Cribs**, a four-headed ball of energy and attitude. Ryan Jarman throws himself around like a man who wasn't hospitalised with a kidney infection late last month, while his brother Gary is in a genial mood: "I don't like many people, but I love you lot." The feeling's mutual, as they rattle through a manic 'Hey Scenesters!' and the glorious singalong of 'Cheat On Me'.

Closing the day are **Kasabian** – officially a Big Time Band after headlining Reading and Leeds last year. This show falls on the same evening that The Rolling Stones headline Glastonbury, and a few months after frontman Tom Meighan moaned about not being invited to Worthy Farm – and it sounds like they've got a point to prove. 'Underdog', 'Where Did All The Love Go?' and 'Take Aim' from 2009's 'West Ryder Pauper Lunatic Asylum' are hardy knots of rock and psychedelia, the chemistry between guitarist Serge Pizzorno and Meighan sounding dangerous. Pizzorno takes on vocals for a cover of The Korgis' 'Everybody's Got To Learn Sometime', and early single 'LSF' and closer 'Fire' sound sharp and powerful. On this form, they'd do the Pyramid Stage proud.

VIEW FROM THE CROWD

HOW WERE KASABIAN?

Maisie Large, 14, London

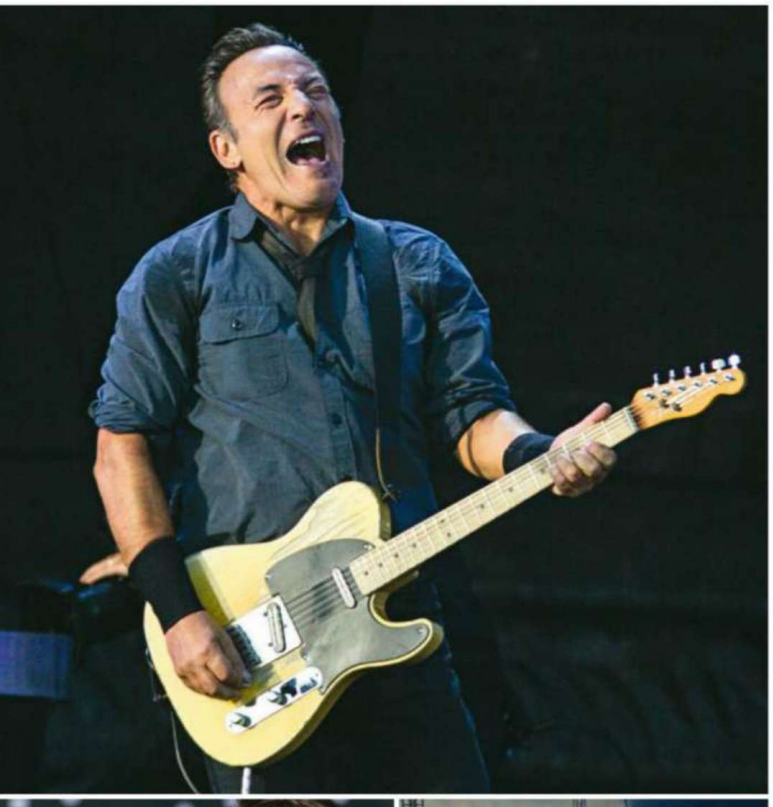
"This was the best gig I've been to. It's my birthday present, so it's perfect. 'Fire' and 'Empire' were amazing."

Ian Carter, 20, London

"I came for The Cribs. I love them! But Kasabian were sick. They brought everything, and you can't fault Serge."

SUNDAY

After the rock'n'roll high of Kasabian the night before, Sunday begins sedately. **Alabama Shakes**, fresh from Saturday at Glastonbury, weave Heath Fogg's guitar lines on 'Be Mine' and 'I Ain't The Same' with Brittany Howard's booming voice in spectacular fashion. It's a decent build-up for **Bruce Springsteen**, who's returning



to right some of last year's wrongs. With the sun high in the clear blue sky, The Boss and the E Street Band open with a laid-back 'Shackled And Drawn', from last year's 'Wrecking Ball'. Bruce chides the audience for not singing, but that all changes when he announces they're going to play the album 'Born In The USA' in its entirety. There's no dedication to *The Sopranos*' James Gandolfini this time (as there was when Bruce played all of 'Born To Run' in Coventry earlier in the month), just roar after roar during 'Cover Me', 'Working On The Highway', 'I'm On Fire', 'Bobby Jean' and 'Dancing In The Dark'. Each is a vital cog in a 45-minute examination of where the American Dream went wrong – with sax solos.

"That was 'Born In The USA'," he says when they're done; the good news is there are still nine songs left. An acoustic version of 2009's 'My Lucky Day' is his parting gesture, uninterrupted by a jobsworth with his finger on the power switch. Three and a half hours after he walked onstage, Springsteen is gone – and, just like last year, the set doesn't seem long enough. ***Andy Welch***

ANDY WILLSHER, ELLINOR JONES

View From The Crowd

HOW WAS THE BOSS?

Amy Milonas, 29, London

"This is the sixth time I've seen him. I loved 'Born In The USA'. And I really liked the acoustic version of 'My Lucky Day'."

Leah An, 30, Brighton

"I've seen Bruce nine times. 'Johnny 99' was best tonight. It was a long set but he could've gone for longer."

KINGS OF LEON

ARENA, MANCHESTER TUESDAY, JUNE 25

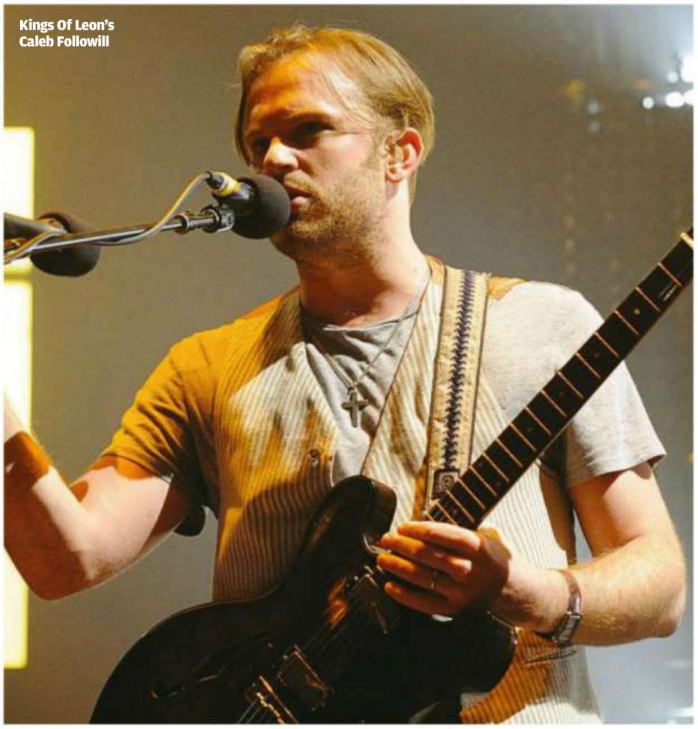
Big screens, big tunes, blank expressions: it's just another day at the office for the Followills

Kings Of Leon have struggled with life since 2010's 'Come Around Sundown' turned them into a festival-headlining stadium-rock band. Major incidents include Caleb Followill abandoning a 2011 Dallas show so he could "vomit and drink a beer", and his bassist brother Jared later tweeting about tensions in the band. A two-year hiatus followed, with "exhaustion" cited. Now they're back in the first country to ever love them, to remind Britain why it fell for the Followills in the first place. We expect a band refreshed, vigorous and exploding with the best songs of their career. But there are no signs of any of that tonight.

"It's great to be back here. We always forget how brilliant you are and then when we come back you remind us," says Caleb after an opening volley of 'Closer', 'Taper Jean Girl' and 'My Party'. It feels like a generic compliment he reels off everywhere they go, and that's the problem with this show. Kings Of Leon are on autopilot. They lack stage presence, spontaneity, or any material from upcoming album 'Mechanical Bull' to make the night feel fresh and exciting. They don't even play 'Supersoaker' or 'It Don't Matter', tunes they aired earlier in the tour that hint at a return to the raucous spirit of their 2003 debut 'Youth And Young Manhood'. It's an immensely disappointing omission, leaving the gig as celebration-free as a five-ball lottery draw.

With little fuss, the band curl out the winding riff of 'Molly's Chambers'; then, two songs later, Caleb's under a spotlight playing the delicate country-twang of 'Back Down South'. Both are exactly as they appear on record, with no added energy or suggestion they're pleased to be here. £45 is a lot to spend to see a band lazily pick through their back catalogue. There are big screens to watch, but they're not that appealing when all you can see is the blank expression on drummer Nathan's face as he bashes his way through 'The Bucket' with all the passion of filling in a spreadsheet. It's not even until 'Fans' – the band's ode to their English supporters, six tracks in – that the crowd get into it, clapping along to the bass drum.

'Sex On Fire' and 'Use Somebody' go down as well as they should in an arena. And there's even a moshpit for final song 'Black Thumbnail', after which Caleb throws towels and plectrums into the pit in an isolated gesture of appreciation. But in the main, tonight's just another day at the office. Hopefully when 'Mechanical Bull' comes out, Kings Of Leon will once more play like a band with something to prove. ***Simon Butcher***



Kings Of Leon's Caleb Followill

Alex Trimble and the band onstage at The Lexington, London

TWO DOOR CINEMA CLUB

XFM PRESENTS WITH FORD SYNC – IN SUPPORT OF WAR CHILD
THE LEXINGTON, LONDON THURSDAY, JUNE 27

The Northern Irish trio get their biggest and best hits out for a tiny charity gig, and transform the place into an angular indie disco

The short distance between Two Door Cinema Club and the people in the front row at this Glastonbury warm-up show has inspired hysterical screaming from the crowd. Raised only a foot or so off the ground, Alex Trimble, Kevin Baird and Sam Halliday are face to face with their superfans. For a band who recently played the cavernous Alexandra Palace in London to 10,000 people, this gig is a rare and very intimate occasion.

"I feel like I need to keep my wits about me, in case one of you does something – you're all so close," admits an over-exposed Trimble before the band launch into 'Do You Want It All?', from 'Tourist History'. It channels the most potent of indie elements past and present, from the soft croon of Snow Patrol to the bleepy shuffle of Foals.

Tonight's gig, in collaboration with XFM and Ford SYNC and in aid of children's charity War Child, is also a pre-game for the upcoming bigger gigs. That means there's no messing with obscure B-sides and noodly bits – just a run-through of the best they have to offer. They play hit after hit with impressive slickness. "Yes, that was the Debenhams song," quips Alex as they close 'This Is The Life', before Kevin chips in with, "Yep, we're the band that does songs off the telly."

But all this modesty is just a ruse – they put on a passionate performance, and as they pluck through the slacker skank of 'Pyramid', you can see in their eyes it's that famous farm in Somerset they're thinking about. 'Something Good Can Work' is an equally focused, angular banger, a laser-precision bullet of indie pop that's just the right mix of jaunty and jagged. Before the show, Alex admits success has happened so fast for the band that sometimes he can't tell the difference between a show played on a massive stage at a festival and one in a tiny venue like this. But as they round off a pacey 'What You Know' – which inspires a wave of that awkward, angular indie disco dance that's been quietly in vogue for a decade now – it's not the size of the venue that matters, it's the size of the tunes. *Alex Hoban*

To check out more exclusive content from the the XFM Presents with Ford SYNC series of live music events, head to NME.COM/Ford

TWO DOOR'S ALEX TRIMBLE *on...*

...PLAYING THE LEXINGTON
"Last time we played here, we were still living in Northern Ireland. We didn't have anywhere to stay so we slept upstairs. There weren't enough beds or sleeping bags, so it was a fight over who got to keep warm."

...THEIR SMALLEST GIG
"The smallest one was when we did an impromptu show in our mate's conservatory. The only thing was, it was so impromptu only about six people turned up."

...THEIR BIGGEST GIGS
"I generally don't think about it, I just walk on and do the job. If I did, I might wobble. At Glastonbury 2011 I was really ill and nearly didn't make the stage, but the second I got out there the adrenalin just took over."

ANDY WILLSHER

NME
TICKETS
YOUR ONE STOP SHOP FOR TICKETS
GIGS
FESTIVALS
COMEDY
& MORE
WWW.NME.COM/TICKETS
FOLLOW US ON TWITTER FOR NEW TOUR ANNOUNCEMENTS & TICKET OFFERS twitter @NME

Liam gives his new Glastonbury parka a trial run indoors

BEADY EYE

THE RITZ, MANCHESTER WEDNESDAY, JUNE 19

Liam's out of sorts, but the band are on it

There's a strange mood in the Ritz: simmering excitement mixed with nervy apprehension. Perhaps it's because Beady Eye are playing a 1,500-capacity venue when those gathered are more used to seeing Liam playing a giant field. Or perhaps it's the debilitating heat inside. It's so hot that the feathercutted Gallagher clones are actually risking a reduced level of intoxication by sipping bottled water alongside their pints.

But not Liam. This evening he's got his own climate. Condensation is dripping from the walls but his winter coat stays on throughout, done up to the chin. His dedication to outerwear is admirable; if only his voice could match. Joined by a four-piece brass section for opener 'Flick Of The Finger', it should be more epic and menacing than on record. Instead, it could be renamed 'Limp Wave Of The Hand', and the only thing flatter than Liam's vocal is the atmosphere.

But Beady Eye are pros, and they know this won't do. Gem Archer, Andy Bell, Chris Sharrock and Jay Mehler dig in, and Liam ups his game on the brilliantly thuggish 'The Roller'. 'Shine A Light' follows, and merrily skips along with a previously unheard lightness of touch.

Recent single 'Second Bite Of The Apple' is a glimpse of the band Beady Eye could be, but aren't quite – that balanced mix of psychedelia and aggression. Tonight Liam seems down in the mouth and leaden-footed. Where once he would stand and eyeball the crowd, this evening he turns his back during instrumental breaks to kick his feet in front of the amps or stand with his hands in his pockets behind drummer Chris Sharrock. He's out of sorts, and later says it's because he couldn't hear himself in the monitors. That might be an excuse, but when you consider his snarling, note-perfect performance the following night in London, it's believable.

The rest of the set mostly features songs from 'BE', and 'Face The Crowd', 'Soul Love' and 'Iz Rite' are sung back in their entirety. 'Rock 'N' Roll Star' and 'Morning Glory' are huge, because they sound like Oasis and the crowd reacts as if it actually is. But it's also the moment members of Beady Eye look least interested. Guitarist Bell comes into his own when allowed to make a racket, as he does on apocalyptic closer 'Wigwam'. The message here is if you're going to have a former member of shoegaze heroes Ride on board, let him do what he does best. Similarly, when you're the country's greatest rock'n'roll star, you can't afford to have a night off. ***Andy Welch***

View From The Crowd
How was Liam tonight?

Jack Smith, 18, Burnley
"They were fucking brilliant and Liam has still got it. The new album is way better than the last one. 'Flick Of The Finger' was amazing."

Evie Holgate, 16, Harrogate
"I've waited four years to see Liam Gallagher, and it was much better than I expected. Better than Noel, definitely."

CAT POWER

THE ROUNDHOUSE, LONDON TUESDAY, JUNE 25

Chan Marshall jitters and twitches her way through a set that's driven by instinct and impulse

It's been five years since Cat Power last played London. Tonight's show is a rescheduled date after she pulled an entire European tour in December 2012 in an Instagram message citing "ill health". It was the latest episode in the turbulent story of Chan Marshall that's streaked through all of her nine albums, from the alcohol-induced meltdown she underwent recording the stunning soul of 'The Greatest', to the psychosis that led to the beautifully bruised 'Moon Pix'. Then there's the relationship breakdown that inspired the slick pop of her latest album, last year's 'Sun'.

Marshall, despite possessing one of the most chilling and gut-rousing voices in music, isn't a natural performer and is notorious for her erratic live shows. Tonight the 41-year-old is in fine spirits, but as she jitters and twitches around the stage, a sense of unpredictability hangs in the air. This isn't planned or preened, it's a performance driven entirely by her instinct and impulse. She mumbles incomprehensibly. Even in the set's most heart-melting moments, her hands won't keep still. She smokes fags during the jarring Rowland S Howard cover 'Shivers'. After 'Bully' she disappears for five minutes while a spotlight beams onto the balcony, making the audience turn round, expecting her to perform there. Then she reappears onstage in total darkness accompanied by an almighty crashing sound. It's a nervy sleight of hand, unsettling the moment.

Maybe it's because so much personal torment permeates her back catalogue that she messes with the structure and style of old tracks so much. On record, 'The Greatest' is a sultry piano jam; tonight, there's a warped, post-rock rendition. 'I Don't Blame You' – a stark piano ballad about a troubled performer – is transformed into a dub-led, '90s lounge music groove. Set highlight 'Metal Heart' – a track so mindblowing it appears on two separate albums (in its bleakest form on 2006's 'Moon Pix', and madeover on 2008's 'Jukebox') – is given a huge drum crescendo.

Marshall is more jubilant performing tracks from 'Sun'. 'Cherokee' sees her cantering about the stage as blue skies reel across giant screens, and she yelps and dog-howls after a punchy version of 'Manhattan'. A soaring 'Nothin' But Time', her duet with Iggy Pop (sadly absent tonight), is more anthemic live than on record. And as she kneels down to spit out the lyrics to 'Peace And Love', she proves she can do rock swagger as well as she does heart-trodden melancholy.

As the house lights come up after a skipping version of 'Ruin', she's still there, curtsying, throwing roses into the audience, pulling stupid faces and pretending to drop her trousers for a moony. She doesn't want to leave, and we don't want her to either. ***Jenny Stevens***

Cat Power: back in London at last

TOM MARTIN, DAN DENNISON

MANIC STREET PREACHERS

REWIND THE FILM - 2013

PLUS SPECIAL GUESTS

PUBLIC SERVICE BROADCASTING

FRIDAY 13 SEPTEMBER
NEWPORT CENTRE

MONDAY 23 SEPTEMBER
BRISTOL COLSTON HALL

TUESDAY 24 SEPTEMBER
LONDON O_2 SHEPHERDS BUSH EMPIRE

FRIDAY 27 SEPTEMBER
MANCHESTER RITZ

SUNDAY 29 SEPTEMBER
GLASGOW BARROWLAND

GIGSANDTOURS.COM • TICKETMASTER.CO.UK. • 0844 811 0051 • 0844 826 2826

TICKETS ON SALE 9AM FRIDAY 12 JULY

AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH X-RAY

XFM PRESENTS with FordSYNC

MUMFORD AND SONS

THURSDAY 18TH JULY

LAST CHANCE TO WIN TICKETS TO AN INTIMATE LIVE SESSION. TUNE IN BETWEEN 6AM-7PM THIS WEEK OR HEAD ONLINE TO XFM.CO.UK

STEREOPHONICS

EXCLUSIVE CONTENT FROM THE XFM PRESENTS WITH FORD SYNC GIG NOW AT XFM.CO.UK

KODALINE

WATCH EXCLUSIVE LIVE SESSION TRACKS NOW AT XFM.CO.UK

XFM'S FUND FOR WAR child

NME

FIND EXCLUSIVE TRACKS AT NME.COM/FORD

NME.COM

LISTEN TO XFM ON FM, DIGITAL, MOBILE AND ONLINE AT XFM.CO.UK

academy events present

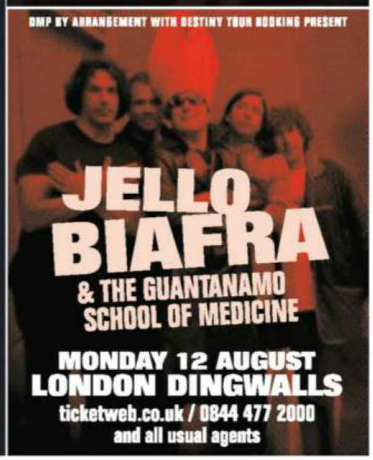
ACADEMY EVENTS PRESENT
YOUNG KNIVES

SEPTEMBER 2013
Sunday 8th
O2 ACADEMY ISLINGTON
Monday 9th
O2 ACADEMY2 NEWCASTLE
Tuesday 10th
O2 ABC2 GLASGOW
Thursday 12th
O2 ACADEMY2 SHEFFIELD
Friday 13th
O2 ACADEMY2 LIVERPOOL
OCTOBER 2013
Wednesday 9th
O2 ACADEMY3 BIRMINGHAM

Box Office: 0844 477 2000
Buy online: www.ticketweb.co.uk
www.young-knives.com

TWO GALLANTS
plus special guests
MOZES AND THE FIRSTBORN
TOLIESEL
THURSDAY 18TH JULY
O2 ACADEMY2 OXFORD
ticketweb.co.uk · 0844 477 2000
twogallants.com

DMP BY ARRANGEMENT WITH DESTINY TOUR BOOKING PRESENT



JELLO BIAFRA
& THE GUANTANAMO SCHOOL OF MEDICINE
MONDAY 12 AUGUST
LONDON DINGWALLS
ticketweb.co.uk / 0844 477 2000
and all usual agents

PRIMAL SCREAM
WEDNESDAY 11 DECEMBER
LONDON O2 ACADEMY BRIXTON
SATURDAY 14 DECEMBER
GLASGOW SECC
SUNDAY 15 DECEMBER
MANCHESTER ACADEMY
GIGSANDTOURS.COM | 0844 811 0051 | 0844 847 2269
TICKETS ON SALE 9AM FRIDAY 12TH JULY
AN SJM CONCERTS & REGULAR MUSIC PRESENTATION BY ARRANGEMENT WITH X-RAY
The album MORE LIGHT out now
primalscream.net

SUBSCRIBE TO UNCUT

Save up to 64%
on a subscription
to Uncut at:

WWW.UNCUTSUBS.CO.UK/U13

KOKO
Every Friday
CLUB NME

12 JUL
LIFE IN FILM
COASTAL CITIES
DJ ALANA B DEVOTION

19 JUL
K
THE HARLOTS

26 JUL
VERY SPECIAL GUESTS
WE ARE SCIENTISTS
PAWS

02 AUG
LOIS & THE LOVE
THE MIDNIGHT SPECIAL

8.30PM – 4AM / FIRST 100 FREE ENTRY / £6 B4 11PM / £7 AFTER
TICKETS – 0844 847 2268 / WWW.KOKO.UK.COM
*ONLY AT CLUB NME / LIMITED TO 2 DRINKS PER ORDER / ENDS 2 AUGUST 2013

£1.50 FRIDAY DRINKS*
8.30-11.30PM
FOSTERS BOTTLES
STRONGBOW BOTTLES

GET YOUR GIG IN NME
020 3148 6705

MARKETPLACE

STORAGE

Really Useful Box

Music Storage Solutions

LP Storage

CD/DVD Storage

7" Singles

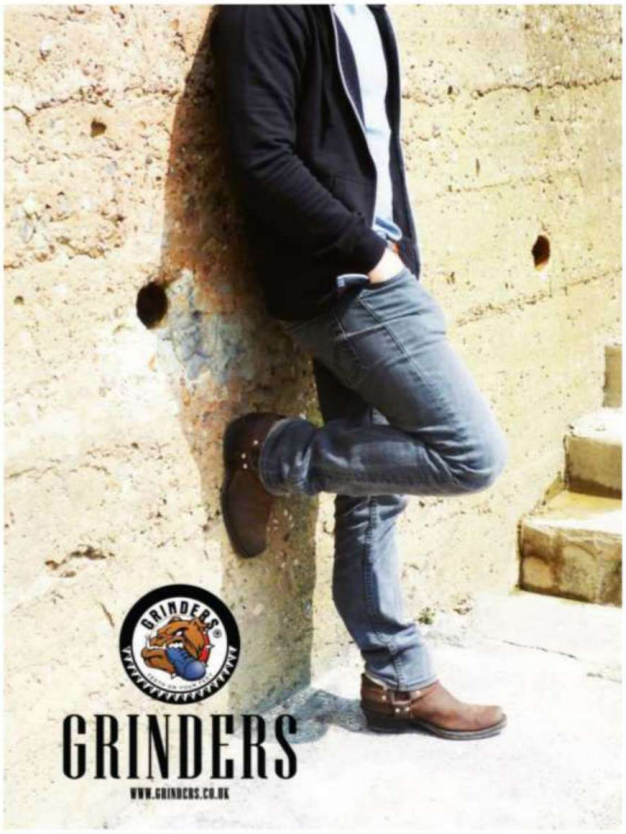
VHS/Cassettes

Racking Available

Buy direct from the manufacturers

Really Useful Products Ltd
Unit 2 Network North
Foxbridge Way
Normanton
West Yorkshire WF6 1TN
email: enquiries@reallyusefulproducts.com
Tel: +44 (0)1924 896477
Fax: +44 (0)1924 895585

CLOTHING



ACCOMODATION

Boutique Camping

New Summer Festival Range
4, 5, 6 & 7 metre Bell Tents in stock
Available in an array of colours & patterns

Please visit our brand new website
www.boutiquecamping.com
+44(0)203 394 2986

FREE TENT FINDER APP
SEARCH : 'BOUTIQUE CAMPING'
Available on the App Store

FOR SALE

DISC COVERY RECORDS LTD.
3 KINGSWAY - HUNCOAT - ACCRINGTON - LANCS - BB5 6LA
Tel: 01254 231387 / 07739 526282 E-mail: sales@disc-coveryrecords.com
Fax: 01254 237806 Web: www.disc-coveryrecords.com

Thanks to all our customers for last month's purchases. We hope you find something this month.

Mill Hill Music Complex
Bunns Lane Works, NW7 2AJ
020 8906 9991

Recording – Great Live Room with MacPro & Logic 9
Rehearsals – 10 fully equipped studios from £3.50 hour inc Backline
Opening April 2012 .....
New studio complex with six fully air conditioned purpose built studios including Dance studio with Harlequin Floor, Private Piano practise room, Composer room, Photo/Video room with infinity wall – full details & pics at studio blog on www.millhillmusiccomplex.blogspot.com
5 mins walk from Mill Hill Thameslink, 10 mins drive from M1/M25 J2, many local bus routes and ample parking

For all other studio detail

www.millhillmusiccomplex.co.uk

TUITION

GET THE VOCAL POWER WITHOUT THROAT PROBLEMS
Metal/Rock/Rap/Pop
www.punk2opera.com
Tel: 020 8958 9323

TEXT CHAT

CHAT

Calls cost £1.53 per minute from a BT landline
Calls from other networks & mobiles may vary
Customer Services 0701 3124134

18+. Helpdesk 0844 844 0844. Network extras apply. Live calls recorded. SP: 43.

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

FOR TICKETS GO TO **NME.COM/TICKETS** NOW!

BOOKING NOW

LAURA MARLING

STARTS: Edinburgh Usher Hall, Sep 25

DON'T MISS

Laura Marling follows her eccentric set of shows curated by Secret Cinema – where guests were asked to bring along gifts for strangers, dress as if attending a 1920s ball and learn to waltz – with a more traditional UK tour this autumn. She's one of the most captivating singer-songwriters on the planet, even without the addition of actors ferrying canapés around the grounds of a stately mansion, and choice cuts from her majestic fourth album 'Once I Was An Eagle' are sure to sparkle alongside full-band highlights from Marling's exquisite back catalogue. Buy tickets now for Edinburgh, Gateshead The Sage (Sep 26), Cambridge Corn Exchange (27), Dublin Olympia (29), Salford The Lowry (30), Birmingham Symphony Hall (Oct 1), London O2 Shepherds Bush Empire (2) and London York Hall (3).

VISIONS FESTIVAL

STARTS: London, various venues, Aug 10

Koreless (pictured), East India Youth and Kirin J Callinan have been added to the east London multi-warehouse festival.

BEACONS FESTIVAL

STARTS: Skipton Funkirk Estate, Aug 16

The new music festival features Gold Panda and Sky Larkin and Danny Brown (pictured). Django Django headline.

THE ORWELLS

STARTS: Leeds Brudenell Social Club, Sep 9

The Chicago garage-rockers play four September dates inLeeds, London (11), Brighton (12) and Manchester (13).

DRENGE

STARTS: Bath Moles, Sep 12

The Loveless brothers play Bath, Tunbridge Wells (13), Guildford (16), Reading (17), Penzance (19), Truro (20) and Milton Keynes (21).

FESTIVAL NO 6

STARTS: Portmeirion, Gwynedd, Sep 13

My Bloody Valentine (pictured) have joined the stellar line-up for the second edition of this stylish *Prisoner*-themed Welsh festival.

AU REVOIR SIMONE

STARTS: London XOYO, Sep 17

The Brooklyn-based electronic dream-pop trio leave home for this much-awaited one-off London club date.

TROUMACA

STARTS: Newcastle Think Tank, Oct 10

The Gilles Peterson-backed Brum dub five-piece will play 13 dates, kicking off in Newcastle and finishing in Birmingham (26).

THE KNIFE

STARTS: Paris, Grande Halle De La Villette, Oct 31

The Swedish duo take their highly conceptual, fan-baiting dance show for 'Shaking The Habitual' to Paris as part of this year's Pitchfork Music Festival.

KODALINE

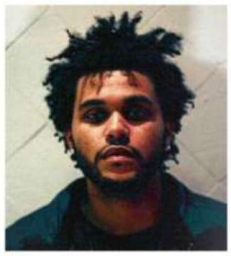
STARTS: Birmingham The Institute, Nov 8

The Dublin quartet play in Birmingham, Oxford (9), London (10), Leeds (13), Gateshead (16), Manchester (17) and Bristol (18).

HALF MOON RUN

STARTS: London O2 Shepherds Bush Empire, Nov 18

See the Canadians in London, Glasgow (20), Birmingham (21), Manchester (22), Dublin (23) and Bristol (24).



THE WEEKND

STARTS: Birmingham LG Arena, Nov 22

Abel Tesfaye dropped out of Glastonbury, so hear his dark R&B in Birmingham, Manchester O2 Apollo (23) and London O2 Arena (26).

PEACE

STARTS: London O2 Shepherds Bush Empire, Dec 6

The former *NME* cover stars round off the year with two dates in London and at Birmingham O2 Academy (13).

DEREK BREMNER, GENE GLOVER, TOM OXLEY, JAMES QUINTON, MIKE BURNELL, ED MILES, DAN DENNISON

PICK *of the* WEEK

What to see this week? Let us help

T IN THE PARK

STARTS: Balado, Kinross-shire, July 12

NME PICK

Scotland's biggest festival celebrates its 20th year, and knees-up-starters Mumfords & Sons get the party rolling, following up Glastonbury with the headline set on Friday, supported by electronic acts ranging from krautrock pioneers Kraftwerk to pop bleepers Calvin Harris and Chase & Status. On Saturday (13) Rihanna rolls into Balado, the plastic jewels on the fingernails of a bill that also features the understated sounds of Alt-J, the blown-out noise of My Bloody Valentine and new album cuts from Dizzee Rascal. The Killers headline Sunday (14) above David Guetta's whomping, Frank Ocean's sensitive R&B, the dance-rock explosions of Foals and Yeah Yeah Yeahs (pictured), plus the chart-topping dance of Disclosure. Across the three days there's also *Radar*-friendly excitement from Swim Deep, MS MR, Jagwar Ma and DIIV. A bargain at only £184 for the weekend.

Everyone's Talking About LEGENDS OF THE SUMMER

STARTS: London Queen Elizabeth Olympic Park, July 14

Jay-Z (above, who released 12th album 'Magna Carta Holy Grail' last week) teams up with Justin Timberlake for their first tag-team show as part of Wireless Festival's shift to the Olympic Park. Support comes from A Tribe Called Quest, Nas and A$AP Rocky.

Don't Miss PAUL WELLER/ TOY

STARTS: Brandon Thetford Forest, July 12

If you go down to the woods this week you're sure of a mod surprise. Paul Weller (pictured) and the Heavenly-signed gang of surly psych-goths Toy are playing two of this year's Forestry Commission gigs, a kind of ornithology ramble interrupted by rock. Both acts also play Westonbirt Arboretum near Tetbury on Jul 20.

Radar Stars TAFFY

STARTS: Bridport Electric Palace, July 12

Japan's biggest Britpop fans bring new album 'Lixiviate' to the UK this week. They'll play dates on The Wedding Present's seaside tour in Bridport and Scarborough Spa (13), then head to Doncaster Leopard (14) and Newcastle Think Tank (15). They play London, Bristol, York, Edinburgh, Manchester and Glasgow in the coming weeks.

WEDNESDAY

July 10

BIDDULPH
Luke Jackson Biddulph Arms 01782 514896

BIRMINGHAM
Alpha & Omega Rainbow 0121 772 8174
Kings Of Leon LG Arena 0121 780 4133
The Original Rudeboys O2 Academy 3 0870 477 2000

BRIGHTON
Dave Evans Sticky Mike's Frog Bar 01273 749 465
Jarrod Dickenson The Hope 01273 723 568
Monnone Alone/Totem Terrors Prince Albert 01273 730 499
Trash Talk/Astroid Boys/ Carnival Kids Green Door Store 07894 267 053

BRISTOL
Chinese Missy Exchange 0117 9304538
Dissolute/Shadow Of The Sun Fleece 0117 945 0996
Fuck The Facts Red Lion 0117 956 0230
Mikky Ekko Louisiana 0117 926 5978

CAMBRIDGE
Chestnut Road The Cornerhouse 01223 352047
Ethan Johns Portland Arms 01223 357268

CARDIFF
Bones Of Saint James Gwdihw Café Bar 029 2039 7933
Taking Hayley Clwb Ifor Bach 029 2023 2199

CHESTER LE STREET
Atlanta The Black Horse

COVENTRY
Leeroy Stagger Taylor John's House 024 7655 9958

GLASGOW
Hoodlums Broadcast 0141 332 7304
Keiji Haino Stereo 0141 576 5018
Kenny Rogers SECC 0141 248 3000
Tift Merritt Oran Mor 0141 552 9224
Ultramagnetic MCs O2 ABC2 0141 204 5151

GUILDFORD
The Brompton Mix Boileroom 01483 539 539

HOVE
Filter Coffee Brunswick 01273 735254

LEEDS
Chateaux Nation Of Shopkeepers 0113 203 1831
The Glass Caves/Illusory Centre Cockpit 0113 244 3446
Kendrick Lamar O2 Academy 0870 477 2000
Martin Stephenson Brudenell Social Club 0113 243 5866
Nils Frahm Howard Assembly Room 0113 243 9999

LEICESTER
Joy Machine The Basement 0116 254 5386

LONDON
Alan Wilkinson Café Oto 0871 230 1094
Bad Sex Proud Galleries 020 7482 3867
Ce Ce Water Rats 020 7813 1079
Cheerio Skydiver/Felt Tip Tipsy
David Kitt Islington 020 7609 4917
Godzilla Black Windmill 020 8671 0700
The Heatwave The Social
Honey Ryder Club Surya 020 7713 6262
The Human League Kew Botanical Gardens 020 7316 4710
HK 119/Department M Hoxton Square Bar & Kitchen 020 7613 0709
Laneway Troubadour Club 020 7370 1434
La Volume Courbe St Pancras Old Church
The Lucid Dreams/Beat Mark Buffalo Bar 020 7359 6191
The Mariner's Children Slaughtered Lamb 020 8682 4080
New Mendicants The Lexington 020 7837 5387
Rascal Flatts O2 Shepherds Bush Empire 0870 771 2000
Ruckus Collective Dublin Castle 020 7485 1773
Shuggie Otis Village Underground 020 7422 7505
Sons And Lovers Sebright Arms 020 7729 0937
Thundercat/Slugabed/Throwing Snow XOYO 020 7729 5959
Vomitor Nambucca 020 7272 7366

NEWCASTLE
Heavens Basement O2 Academy 0870 477 2000

NORWICH
No Consequence Brickmakers 01603 441 118

OXFORD
The Temperance Movement O2 Academy 0870 477 2000

STOKE ON TRENT
The Strypes Sugarmill 01782 214 991

SUNDERLAND
Funeral For A Friend Independent 0191 565 8947

Kendrick Lamar, O2 Academy, Leeds

JENN FIVE, RICHARD JOHNSON, EUAN ROBERTSON, TOM HORTON, PHIL WALLIS, ANDYWILLSHER, TAKESHI SUGA

THURSDAY
July 11

BATH
Fight Like Apes Moles 01225 404445
Rainbow Girls Chapel Arts Centre 0122 5404445

BIRMINGHAM
The Mend The Institute 0844 248 5037
The Nortons/Arcade Parade Rainbow 0121 772 8174
Swiftbeat Roadhouse 0121 624 2920
Watsky O2 Academy 3 0870 477 2000
The Weeks/China Rats Hare & Hounds 0870 264 3333

BRIGHTON
MS MR The Haunt 01273 770 847
Shuggie Otis Concorde 2 01273 673 311

BRISTOL
Despise You/Foundation Exchange 0117 9304538
Goldheart Assembly/The Bronze Medal Louisiana 0117 926 5978
Leeroy Stagger Thunderbolt 07791 319 614

CARDIFF
Hadouken! The Globe 07738 983947
The Rum Puppets The Moon Club

CHESTER
Dead Wolf Club The Compass 01244 344890

COLCHESTER
Gallon Drunk/Hoof Arts Centre 01206 500900

DERBY
Joe Tilston The Hairy Dog
Tribes Venue 01332 203545

EDINBURGH
The Raglans Electric Circus 0131 226 4224

EXETER
Ricky Warwick Cavern Club 01392 495 370

GATESHEAD
Karnival Kids Three Tuns 0191 487 0666

GLOUCESTER
2000 TREES FESTIVAL Funeral For A Friend/Frank Turner/Nine Black Alps/Dry The River/Crowns/The Crimea Upcote Farm

GUILDFORD
The Brompton Mix/Return Of Thanks Boileroom 01483 539 539

HARLOW
The Metatrons Square 01279 305000

HULL
The Bevvy Sisters New Adelphi 01482 348 216

INVERNESS
Neon Queens Ironworks 01463 718555

LEEDS
Alpha & Omega Packhorse 0113 245 3980
The Likely Lads Carpe Diem 0113 243 6264
The Wharves Wharf Chambers
...And The Hangnails Cockpit 0113 244 3446

LEICESTER
Alabama 3 Donkey 0116 270 5042
The Mad Bones Musician 0116 251 0080
Seann Walsh The Cookie Jar 0116 2531212

LIVERPOOL
Hoodlums Shipping Forecast 0151 709 6901
The Original Rudeboys O2 Academy 0870 477 2000
Vomitor/Funeral Throne Kazimier 0871 230 1094

LONDON
Aesthetic Perfection Underworld 020 7482 1932
Alex Clare Somerset House 020 7344 4444
AlunaGeorge McClusky's 020 8541 1515

AlunaGeorge, McClusky's, London

Blood Red Throne Electrowerkz 020 7837 6419
Cakes Da Killa Birthdays 020 7923 1680
Clutch/General The Forum 020 7344 0044
The Dirty Strangers Borderline 020 7734 5547
Emily Barker & The Red Clay Halo Rough Trade East 020 7392 7788
Flatline Camden Rock 0871 230 1094
Fuck The Facts The Unicorn 020 7485 3073
GAPS Shacklewell Arms 020 7249 0810
Hiatus Kaiyote XOYO 020 7729 5959
Hollow Giants Roadtrip 020 7253 6787
Jamie Lidell Oval Space 020 7033 9932
Kate Miller Heidke Islington 020 7609 4917
Lazy Heart Parade Club Surya 020 7713 6262
Misty Miller/Frank Hamilton Barfly 0870 907 0999
Paul Weller Kew Botanical Gardens 020 7316 4710
The Priscillas Buffalo Bar 020 7359 6191
The Rainband New Cross Inn 020 8692 1866
Richard Walters Water Rats 0207 813 1079
Rickie Lee Jones Barbican Centre 020 7638 8891
Rod Stewart O2 0870 701 4444
Tift Merrit Green Note 0871 230 1094
Totem Terrors/The Horn The Hunt Windmill 020 8671 0700
Vanilla Ace/Losers Proud Galleries 020 7482 3867

MANCHESTER
Advance Base/Monument Valley Night & Day Café 0161 236 1822
Amanda Palmer The Ritz 0161 2364355
Honey Ryder The Castle 0161 237 9485
Off With Their Heads Islington Mill 0871 230 1094
Tift Merritt Ruby Lounge 0161 834 1392
Tokoloshi Irish Association Social Club 0161 881 2898
Trash Talk/Astroid Boys Star & Garter 0161 273 6726
Young Rebel Set Kraak 07855 939 129

MILTON KEYNES
Peter Howarth Stables 01908 280800

NEWCASTLE
The Side Project The Globe 0191 478 3913

NORWICH
Blind Tigers Epic Studios 01603 727727
Mug Shot Brickmakers 01603 441 118

NOTTINGHAM
New Mendicants Glee Club 0871 472 0400

OXFORD
Compassionate Dictatorship Cellar 01865 244 761

PETERBOROUGH
Scar Symmetry/Veil Of Maya/Tesseract The Plough 01733 844307

PRESTON
The Strypes 53 Degrees 01772 893 000

SALFORD
Embers Sacred Trinity Church 0161 834 2041

SOUTHAMPTON
Nizlopi Joiners 023 8022 5612

SOUTHEND
The Wedding Present Chinnery's 01702 460440

TUNBRIDGE WELLS
The Skints/Slaves/The Irie Method The Forum 0871 277 7101

YORK
The Men That Will Not Be Blamed For Nothing/Blackbeards Tea Party The Duchess 01904 641 413
Ray Hearne Black Swan Inn 01904 686 911

FRIDAY
July 12

ABERSOCH
WAKESTOCK Bastille/James/Example/Wretch 32/Twin Atlantic Abersoch 01758 713465

BATH
The Skints Moles 01225 404445

BEDFORD
Fight Like Apes/Misty Miller Esquires 01234 340120

BIRMINGHAM
Keziasoul Bulls Head
Manakin Rainbow 0121 772 8174
The New Mendicants Glee Club 0870 241 5093
The Subterraneans Jam House 0121 236 6677
Sugar Mama/The Mighty Young Roadhouse 0121 624 2920
4ft Fingers O2 Academy 3 0870 477 2000

BRANDON
Paul Weller/Toy Thetford Forest 0115 912 9000

BRIDPORT
The Wedding Present/Taffy Electric Palace 01308 428354

BRIGHTON
The Brompton Mix Green Door Store 07894 267 053
Charleston Bone Komedia 01273 647 100
Mel's Allstars The Hope 01273 723 568

BRISTOL
Drone Soul/Vents Louisiana 0117 926 5978
Kaytranada Thekla 08713 100000
Mike Gill/Nick Ilkin Start The Bus 0117 930 4370
Modesty Blaise Thunderbolt 07791 319 614
Police Dog Hogan St Bonaventure 0117 929 9008

CARDIFF
Alabama 3 The Globe 07738 983947
Bloodshot Dawn/Triaxis Bogiez 029 2034 1463
Canja Rave The Moon Club
Chain Ska 10 Feet Tall 029 20228883
Escape December/The Indegenerates Dempseys 029 2025 2024
Nameless/Science Bastard Clwb Ifor Bach 029 2023 2199
Signor Funk Gwdihw Café Bar 029 2039 7933

COVENTRY
Scattering Ashes Dog & Trumpet 024 7622 1678

DERBY
British Sea Power Venue 01332 203545

GLASGOW
Alpha & Omega Audio
GK Machine Berkeley Suite

GLOUCESTER
2000 TREES FESTIVAL Mystery Jets/Stornoway/Dry The River/We Are The Ocean Upcote Farm

GUILDFORD
The Crosstown Trio Boileroom 01483 539 539
Duncan Heather Star Inn 01483 532 887

HULL
Hackman Fruit Hull 01482 221113
Rotunda New Adelphi 01482 348 216

KINROSS
T IN THE PARK Mumford & Sons/Kraftwerk/Chase & Status/Calvin Harris/Phoenix/Jake Bugg/Kendrick Lamar/Rudimental/Haim/Everything Everything Balado 0870 169 0100

LEEDS
Despise You Brudenell Social Club 0113 243 5866
Empress New Roscoe 0113 246 0778
For The Record Nation Of Shopkeepers 0113 203 1831
Little Victories The Library 0113 2440794
Robin Fishwick & Friends Heart
The Turnarounds Mr Foleys 0113 242 9674

LIVERPOOL
Blood Red Throne Lomax 0151 236 4443
Captain Flash (DJ set) Shipping Forecast 0151 709 6901
The Hummingbirds Kazimier 0871 230 1094

LONDON
Advance Base The Lexington 020 7837 5387
Amanda Palmer Roundhouse 020 7482 7318
Band Of Horses/The Staves Somerset House 020 7344 4444
Charlie Wilson O2 Shepherds Bush Empire 0870 771 2000
Columbia Rattlesnake Of Angel 020 7354 0471
Dark Sky/Girl Unit/Lil Silva Lightbox 020 3242 0040

CLUB NME
LONDON
LIFE IN FILM/ COASTAL CITIES
KOKO
0844 847 2258

Death Sound Blues 229 Club 020 7631 8310
DJ Shadow/Machinedrum/Krystal Klear Fabric 020 7336 8898
Elton John/Lucy Rose/Thea Gilmore Hyde Park 0870 166 3663
Foundation Black Heart 020 7428 9730
The Front Barfly 0870 907 0999
FunkinEven XOYO 020 7729 5959
Half Pint Trinity Centre 020 7987 1794
John Zorn Barbican Centre 020 7638 8891
Josh Weller Sebright Arms 020 7729 0937
WIRELESS Justin Timberlake/Snoop Dogg/Frank Ocean/Trey Songz/Mikky Ekko/Flume/Chloe Howl/Jacob Banks Queen Elizabeth Olympic Park 0870 166 3663
Kolsch Nest 020 7354 9993
Life In Film/Coastal Cities Club NME @ KOKO 0870 4325527
Man's An Idiot Dublin Castle 020 7485 1773
The Mend Borderline 020 7734 5547
Retox/Zeus! Cargo 0207 749 7840
Tongue Like Tank The Miller Of Mansfield 0207 407 2690
Virus Fighting Cocks 020 8546 5174

MANCHESTER
Angerfist Jabez Clegg 0161 272 8612
Anthroprophh Trof Fallowfield 0161 224 0467
Dinosaur Pile-Up Ruby Lounge 0161 834 1392
DJ Format Sound Control 0161 236 0340
Ian McNabb Ducie Bar 0161 237 9499
Jamie xx/Illum Sphere Gorilla 0161 832 1111
Money Pavilion Theatre 0844 375 2013
Shuggie Otis Band On The Wall 0161 832 6625
Taking Hayley Academy 3 0161 832 1111

MILTON KEYNES
Eileen Rose And The Holy Wreck Stables 01908 280800
The Lucid Dreams Watershed 07935 641 660

NEWCASTLE
Ashestoangels Hoults Yard 0191 265 4282
Kobadelta Cluny 0191 230 4474
The Original Rudeboys O2 Academy 0870 477 2000

NORWICH
Agent Orange Brickmakers 01603 441 118
DAT Politics Arts Centre 01603 660 352
Toploader Epic Studios 01603 727727

NOTTINGHAM
Atticus Anthem Rescue Rooms 0115 958 8484
Carnal Decay/Pighead Stuck On A Name Studio

OXFORD
The Brick Work Lizards Wheatsheaf 01865 721 156
Ethan Johns St Albans Church

PLYMOUTH
Lost In Space The B-Bar 01752 242021

PORTSMOUTH
Julia Fordham Cellars 0871 230 1094

PRESTON
Ken Nicol Continental 01772 499 425

READING
Clever Jack/The 20 Club Queen's Arms 0118 957 6858
Oxide And Neutrino Sub89 0871 230 1094

SALTBURN BY THE SEA
The Futureheads/By Toutatis The Victoria

SHEFFIELD
Billy Buckley Greystones 0114 266 5599
Coyote Mad Seeds Corporation 0114 276 0262
Guvna B O2 Academy 0870 477 2000
Highway Child West Street Live 0114 2722552
Hillbilly Cats New Barrack Tavern 0114 234 9148
The Janksksys Shakespeare 0114 234 9636
Stoops/Failure By Design O2 Academy 2 0870 477 2000

SOUTHAMPTON
Treetop Flyers Joiners 023 8022 5612

STOCKTON
Josh Record Green Room 01642 606525

STOKE ON TRENT
Lifelines Sugarmill 01782 214 991

SWANSEA
Public Service Broadcasting Sin City 01792654226

WAKEFIELD
Four Fighters Warehouse 23 01924 361300
Matt Baxter The Taproom 01924 473223

WOLVERHAMPTON
Panic Room Robin 2 01902 497860

YORK
Echobelly The Duchess 01904 641 413

SATURDAY
July 13

The Rolling Stones, Hyde Park, London

BIRMINGHAM
Blood Red Throne Asylum 0121 233 1109
Elliot Jack MAC 0121 440 3838
The Raglans/Our Mutual Friend Sunflower Lounge 0121 632 6756
Reaside Actress & Bishop 0121 236 7426
The Subterraneans Jam House 0121 236 6677
Taking Hayley O2 Academy 2 0870 477 2000

BOURNEMOUTH
Sticky Fingers/Dirty Jerkers The Winchester 01202 552 206

BRANDON
Elvis Costello Thetford Forest 0115 912 9000

BRIGHTON
Amanda Palmer Concorde 2 01273 673 311
Annaca The Hope 01273 723 568
Skinny Lister Sticky Mike's Frog Bar 01273 749 465

BRISTOL
Alabama 3 Fleece 0117 945 0996
Ben Montague University 0117 929 9008
Friends/No Ceremony Start The Bus 0117 930 4370
LeJuki The Cube 0117 907 4190
The Lucid Dreams Louisiana 0117 926 5978
Seprevation/Primitai/Reign Of Fury Exchange 0117 9304538

BURY ST EDMUNDS
The Vitamins The Hunter Club 01284748280

CAMBRIDGE
Kaine Man On The Moon 01223 474259

CARDIFF
Captain Accident/Tree House Fire Clwb Ifor Bach 029 2023 2199
City Bass (Xmas Party) Undertone 029 2022 8883
The Scribes Gwdihw Café Bar 029 2039 7933
Televisor The Moon Club
Violas Dempseys 029 2025 2024

CARLISLE
The Glades/Chemical Fiction Brickyard 01228 512 220
13 Stars Club Rock 01228 817523

COLCHESTER
Winterfylleth Arts Centre 01206 500900

COVENTRY
Funeral For A Friend Kasbah 024 7655 4473

DERBY
GBH/Drongos For Europe/The Restarts The Hairy Dog

EXETER
Eventine Bowling Green 01392 422527

FALMOUTH
Dalla Miss Peapod's 0871 230 1094

GLASGOW
Gav Dunbar Flying Duck 0141 564 1450
Natalie Pryce Broadcast 0141 332 7304

GLOUCESTER
Thea Gilmore Guildhall Arts Centre 01452 503050

GUILDFORD
Jamiroquai/Joss Stone Stoke Park 01483 454159
Martin Simpson Electric Theatre 01483 444789

HOVE
Wooden Horse Brunswick 01273 735254

HULL
Dantevilles/Hubbards Fruit Hull 01482 221113

KINROSS
T IN THE PARK Rihanna/Snoop Dogg/My Bloody Valentine/Dizzee Rascal/Beady Eye/Alt-J/Noah & The Whale/Miles Kane/Palma Violets/Peace Balado 0870 169 0100

LEEDS
China Shop Bull/Alaska Brudenell Social Club 0113 243 5866
Cut Yourself In Half Fox & Newt 0113 243612
Drop Outs Nation Of Shopkeepers 0113 203 1831
Galaxians Wharf Chambers
Let's Talk Daggers/In Oceans/Lifescreen/Stereo Virgins Santiago 0113 244 4472
Richie Hawtin/Craig Richards/Sven Vath Temple Newsam 0113 234 8080
Trevor Mckee/Hidden White Noise The Library 0113 2440794

LIVERPOOL
Black Diamond O2 Academy 2 0870 477 2000
James Morgan DJ Shipping Forecast 0151 709 6901
Trash Talk Blade Factory 0151 708 2890
With One Last Breath Picket 0151 708 5318

LONDON
Atomic Bitchwax/Earthless Garage 020 7607 1818
The Bevis Frond 100 Club 020 7636 0933
The Blue Collars Water Rats 0207 813 1079
Cowtown Stags Head 0207 739 6741
Despise You/The Afternoon Gentlemen New Cross Inn 020 8692 1866
Geno Washington Half Moon 020 7274 2733
Head & The Hares Shacklewell Arms 020 7249 0810
Jake Bullit Silver Bullet 020 7619 3639
WIRELESS Jay-Z/Emeli Sande/Rita Ora/Calvin Harris/Iggy Azalea/Watsky/Flux Pavilion/Rascals Queen Elizabeth Olympic Park 0870 166 3663
The JFKs Hope & Anchor 020 7354 1312
Lianne La Havas Somerset House 020 7344 4444
Misty Miller Leefest
The Moment Borderline 020 7734 5547
Naive New Beaters The Lexington 020 7837 5387
Ned Roberts Wilmington Arms 020 7837 1384
Pantha Du Prince/The Orb KOKO 020 7388 3222
The Rolling Stones/The Horrors/Jake Bugg/The 1975 Hyde Park 0870 166 3663
The Struts/The Thirst Queen Of Hoxton 020 7422 0958
Stuart Warwick Union Chapel 020 7226 1686
That Retro Scene 229 Club 020 7631 8310
Toy/Pere Ubu/The Monochrome Set/Comet Gain/Charles De Goal East End Live
Waka Flocka Flame/Two Inch Punch XOYO 020 7729 5959
Wild Sun Barfly 0870 907 0999
4ft Fingers O2 Academy Islington 0870 477 2000

MANCHESTER
Aerea Negrot Islington Mill 0 0871 230 1094
Alpha & Omega NQ Live 0161 834 8180
Arcs & Trauma Wahlbar 0161 637 3736
Half Pint Band On The Wall 0161 832 6625
The Mend Club Academy 0161 832 1111
Mistoa Polsta Trof Fallowfield 0161 224 0467
Money Pavilion Theatre 0844 375 2013
New Mendicants Deaf Institute 0161 330 4019

NEWCASTLE
Josh Record Hoults Yard 0191 265 4282
The Little Kicks/What We Call Progress Head Of Steam 0191 232 4379

NORWICH
Ashes To Angels Brickmakers 01603 441 118

NOTTINGHAM
Lego Lepricons Chameleon 0115 9505097
Park Bench Society Rescue Rooms 0115 958 8484
Them Balloons/Proper English Gentlemen Stealth 08713 100000

OXFORD
Aiden Coker O2 Academy 0870 477 2000
The Dreaming Spires Said Business School 01865 288800
We Are Aeronauts Perch Inn 01865 728 891

PORTSMOUTH
Pariso/Bonedance Edge Of The Wedge 023 9286 3911

READING
The Jettes Rising Sun Arts Centre 0118 986 6788
Sly & The Family Drone Rising Sun 0118 957 2974

REDRUTH
Steve Smyth Melting Pot 07915 252757

SCARBOROUGH
The Wedding Present/Taffy Spa 01723 379220

SHEFFIELD
The Classics New Barrack Tavern 0114 234 9148
The English Underground 0114 276 0262
Laurence Jones Band Greystones 0114 266 5599
Littlecrazy Plug 0114 276 7093
Punx Picnic Penelope's 01246 436 025
Secret Romance Corporation 0114 276 0262

SOUTHAMPTON
Brother Goose Joiners 023 8022 5612
New Desert Blues Lennons 023 8057 0460

STOKE ON TRENT
The English Underground 01782 219944
The Motives Sugarmill 01782 214 991

STROUD
Flipron The Prince Albert Inn

ST ALBANS
Dr Shades/The Lowlamps Maltings Arts Theatre 01727 844222
Fugitive Kind Horn 01727 853 143

WAKEFIELD
Call Atlantis Warehouse 23 01924 361300

YORK
Midge Ure The Duchess 01904 641 413

SUNDAY
July 14

ANDOVER
Shadows Chasing Ghosts/Palm Reader The George Inn 01264 336562

BIRMINGHAM
The Butterfly Culture Actress & Bishop 0121 236 7426
Eisberg/Breaking Point Rainbow 0121 772 8174
Metal To The Masses Roadhouse 0121 624 2920
World Service Kitchen Garden Café 0121 443 4725

BRIGHTON
Blood Red Throne/Flayed Disciple Green Door Store 07894 267 053
7 Seconds/The Fear The Haunt 01273 770 847

BRISTOL
Ricky Warwick Fleece 0117 945 0996
Room 94 O2 Academy 0870 477 2000

CARDIFF
Dinosaur Pile-Up Buffalo Bar 02920 310312
Scriber/Wooden Arms 10 Feet Tall 02920 228883

DONCASTER
Taffy Leopard 01302 363054

GLASGOW
Com Truise Broadcast 0141 332 7304

HALIFAX
The Crookes Live 'Eath

HEBDEN BRIDGE
New Mendicants/Blue Rose Code Trades Club 01422 845265

HENLEY
Paloma Faith Henley Festival 01491 843404

KINROSS
T IN THE PARK The Killers/David Guetta/Frank Ocean/Foals/Yeah Yeah Yeahs/Two Door Cinema Club/Azealia Banks/Hurts/Disclosure/Tyler, The Creator Balado 0870 169 0100

LEEDS
Allusondrugs Oporto 0113 245 4444
The Book Of Genesis New Roscoe 0113 246 0778
Dear Atria Northern Monkey 0113 242 6630
Japandroids/Dirty Beaches Brudenell Social Club 0113 243 5866

LIVERPOOL
Mellowtone Shipping Forecast 0151 709 6901

LONDON
Acid King/Gates Of Slumber Underworld 020 7482 1932
Altrego Old Queen's Head 020 7354 9993
David Thomas Broughton The Lexington 020 7837 5387
Frank & Tony/Adultnapper Oval Space 0 20 7033 9932
Gappy Ranks Proud Galleries 020 7482 3867
WIRELESS Justin Timberlake & Jay-Z (Legends Of The Summer)/A Tribe Called Quest/Nas/ASAP Rocky/Jessie Ware/will.i.am/Joey Bada$$/Katy B/2 Chainz Queen Elizabeth Olympic Park0870 166 3663
Lionel Richie/Chic/Jennifer Lopez Hyde Park 0870 166 3663
The Pukes/Louise Distras Mile End Park Parvilion
Q-Tip KOKO 020 7388 3222
Richard Hawley Somerset House 020 7344 4444

MANCHESTER
Guapo Soup Kitchen 0161 236 5100

NORWICH
Friends Arts Centre 01603 660 352

NOTTINGHAM
Monique Glee Club 0871 472 0400

SHEFFIELD
Trembling Bells Greystones 0114 266 5599

SOUTHAMPTON
Beauty Of The Beast/Noisy Toyz Talking Heads 023 8055 5899

ST ALBANS
Mike Oldfield's Tubular Bells Alban Arena 01727 844 488

WOLVERHAMPTON
Solstice/Luna Kiss Robin 2 01902 497860

YORK
Hawk Eyes/The Unkindness Of Ravens The Duchess 01904 641 413

Richard Hawley, Somerset House, London

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
July 15

First Aid Kit, Somerset House, London

BRIGHTON
Fight Like Apes Sticky Mike's Frog Bar 01273 749 465
Pelican The Haunt 01273 770 847

BRISTOL
Amanda Palmer O2 Academy 0870 477 2000
7 Seconds Fleece 0117 945 0996

CARDIFF
Room 94 Clwb Ifor Bach 029 2023 2199
Y Bandana Undertone 029 2022 8883

DERBY
Eryn Non Dae The Hairy Dog

EXETER
Crooked Little Sons Cavern Club 01392 495 370

GLASGOW
Edward Sharpe & The Magnetic Zeros SWG3 0141 357 7246
New Mendicants Mono 0141 553 2400
Sacre Noir Box 0161 236 4355

HULL
Ethan Johns Fruit Hull 01482 221113

IPSWICH
Broken Mandarins Steamboat Tavern 01473 601902

LEEDS
The Good Die Young Oporto 0113 245 4444
The Imports Cockpit 0113 244 3446
Youth Lagoon Brudenell Social Club 0113 243 5866

LEICESTER
Leeroy Stagger Musician 0116 251 0080

LIVERPOOL
Carnal Decay Pilgrim 0151 625 1446

LONDON
The Big Bads Hoxton Square Bar And Kitchen 020 7613 0709
Emily's Army The Lexington 020 7837 5387
First Aid Kit/Milo Greene Somerset House 020 7344 4444
Kat Edmonson Bush Hall 020 8222 6955
Ke$ha O2 Academy Brixton 0870 477 2000
Laura Welsh Africa Centre 020 7836 1973
Maya Jane Coles Warehouse 020 7928 9251
Panda Party The Social
The Raglans Water Rats 0207 813 1079
Ras Kwame XOYO 020 7729 5959
Ruen Brothers Electrowerkz 020 7837 6419
Shadows Chasing Ghosts Borderline 020 7734 5547
Yeah Yeah Yeahs O2 Academy Islington 0870 477 2000

MANCHESTER
MS MR/Thumpers Academy 3 0161 832 1111
Rihanna/Haim Arena

MILTON KEYNES
With One Last Breath Craufurd Arms 01908 313 864

NEWCASTLE
Com Truise Cluny 0191 230 4474
Taffy Hoults Yard 0191 265 4282

NOTTINGHAM
Local Natives Rescue Rooms 0115 958 8484

OXFORD
Bill Kirchen Jericho Tavern 01865 311 775

SHEFFIELD
The Original Rudeboys Leadmill 0114 221 2828

TRURO
Pariso/Human Future Live Bar 01872 264 611

TUESDAY
July 16

BIRMINGHAM
Amanda Palmer The Institute 0844 248 5037
Carnal Decay/Pig Head Asylum 0121 233 1109
Erica Nockalls Hare & Hounds 0870 264 3333
MS MR The Institute (Library) 0844 248 5037

BRIGHTON
Com Truise Green Door Store 07894 267 053
Friends/No Ceremony Coalition 01273726858
Japandroids The Haunt 01273 770 847
Leeroy Stagger Prince Albert 01273 730 499
Local Natives Concorde 2 01273 673 311

BRISTOL
The Black Seeds Thekla 08713 100000
New Young Pony Club Start The Bus 0117 930 4370
Warm Soda Louisiana 0117 926 5978

CAMBRIDGE
By The Sea/Fuzzy Lights Portland Arms 01223 357268

EDINBURGH
Fraser Fifield Leith Folk Club 07030 111666

EXETER
Heavens Basement/Skarlett Riot Cavern Club 01392 495 370

FARNHAM
Hilary Scott The Barn 0870 345 1661

GLASGOW
With One Last Breath Audio

GUILDFORD
The Raglans Boileroom 01483 539 539

LEEDS
The Dukes Of Bevington/Hearts And Souls Cockpit 0113 244 3446
Jurassic 5 O2 Academy 0870 477 2000
Pelican Brudenell Social Club 0113 243 5866
Trial & Error Packhorse 0113 245 3980

LONDON
Ben Harper O2 Shepherds Bush Empire 0870 771 2000
Fight Like Apes Hoxton Square Bar And Kitchen 020 7613 0709
Marvellous Medicine MacBeth 020 7739 5095
Mikky Ekko XOYO 020 7729 5959
Of Monsters & Men Somerset House 020 7344 4444
Scouting For Girls Borderline 020 7734 5547
Sky Valley Mistress Dublin Castle 020 7485 1773
Throwing Up Hoxton Square Bar and Kitchen 020 7613 0709
Torres The Lexington 020 7837 5387
VV Brown Madame Jojo's 020 7734 2473
Wintersun Garage 020 7607 1818

MANCHESTER
Break-Ups Wahlbar 0161 637 3736
Edward Sharpe & The Magnetic Zeros The Ritz 0161 2364355
Gnod/Kogumaza Islington Mill 0871 230 1094
The Original Rudeboys Deaf Institute 0161 330 4019
Youth Lagoon Gorilla 0161 832 1111

NEWCASTLE
7 Seconds Trillians 0191 232 1619

NORWICH
No Gimmicks Brickmakers 01603 441 118
Room 94 Waterfront 01603 632 717
Zoe Rahman Trio Arts Centre 01603 660 352

NOTTINGHAM
Shadows Chasing Ghosts/Palm Reader Rescue Rooms 0115 958 8484

PLYMOUTH
Ashestoangels White Rabbit 01752 227522

SHEFFIELD
Bright Phoebus Sings Tom Waits Greystones 0114 266 5599

ST ALBANS
Limbo/Ben Browne Horn 01727 853 143

WOLVERHAMPTON
Fearless Vampire Killers Slade Rooms 0870 320 7000
Skinny Lister Robin 2 01902 497860

YORK
Ethan Johns Basement 01904 612 940

MS MR, The Institute, Birmingham

THIS WEEK IN 1989

BOYS ARE BACK, SPROUTING SEEDS, NORMAN'S CONQUEST

THE CULT OF BEASTIES

Demonised by the tabloids, deranged by record company dramas and following two years in the jock-hop wilderness when rumours of their demise were rife, it's a miracle that the Beastie Boys appear on the cover of this week's *NME* looking as carefree and cool as ever. Inside, the boys give their first interview since their split from Def Jam, armed with a brand new, funky LP – 'Paul's Boutique', soon to become hugely influential – and that same old Beasties belligerence.

"We just figured we'd been doing this shit for a long time, so we just made a record," remarks Adam 'MCA' Yauch, before launching into a prime example of the Beasties' celebrated nous for bullshitting journalists. "We were listening to The Cult's album a lot," he says sarcastically, "all that goth rock from England."

"There's all these reunion tours going on this summer – we figured we'd do a Beasties reunion to jump on the bandwagon," adds Mike D – who, jokes aside, goes on to claim the LP is already Number One on the unreleased chart.

And Ad Rock? After a few years of the band being castigated as sexist, dumb-ass novelty jocks thanks to their onstage inflatable penis and cage-dancers, he's content with the sample-based maturity of their new album. "I'm happier with music now than I ever have been," he says.

LIGHTNING STRIKES!

Bewitched by their impeccable pop debut single 'Pure', *NME*'s Simon Williams digs into the mystery surrounding enigmatic Liverpool band The Lightning Seeds, only to discover they're actually one bloke – Big In Japan alumni, Zoo Records bigwig and Bunnymen producer Ian Broudie. "I really like 'Pure'," he says defiantly. "I can face people and say, 'That's my song, so sod off if you don't like it!'"

COOKING UP FAT(BOY)

Seven years before Fatboy Slim is born, Norman Cook discusses his new single, following his split from indie band The Housemartins. Returning to production after his time as a bass player, Cook claims that his future lies in the "thrill of working with other people's ideas". With no regrets, Cook goes on to say, "This is what I want to do in life – The Housemartins were something good to do when you're young."

Also In The Issue That Week

• Soul II Soul pull out of *Top Of The Pops* after being given an ultimatum to either mime their whole performance of 'Back To Life' or scrap their appearance completely. The show's producers had decided that two bars of their live vocal didn't sound enough like the original record.

• David Bowie opens a new community hall in Brixton, having paid £150,000 towards the cost of building it.

• With several US stores threatening to blacklist their records, Public Enemy are backtracking over controversial comments Professor Griff has made in recent months about Jewish people, firing him from the band and denouncing his statements.

• Pixies are reviewed at the Kilburn National. *NME*'s James Brown notes, "They drag thrash through American guitars like darkened merchants of menace and send their audience flying like loose lumps of human shrapnel."

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Mike Williams
Editor's PA Karen Walter (ext 6864)
Deputy Editor Eve Barlow (ext 6854)
Reviews Editor Tom Howard (ext 6866)
Assistant Reviews Editor Siân Rowe (ext 6860)
News Editor Dan Stubbs (ext 6858)
Deputy News Editor Jenny Stevens (ext 6863)
New Music Editor Matt Wilkinson (ext 6856)

Art Director Mark Neil
Deputy Art Director Tony Ennis
Designer Kat Godlonton
Freelance Designer Marc Walker
Picture Editor Zoe Capstick (ext 6889)
Deputy Picture Editor Patricia Board (ext 6888)
Picture Researchers Jenn Five, Sarah Anderson

Production Editor Tom Mugridge
Chief Sub-Editor Sarah Lotherington
Senior Sub-Editors Alan Woodhouse, Kathy Ball
Sub-Editor Nathaniel Cramp

NME.COM
Editor Greg Cochrane
Deputy Editor Lucy Jones
Assistant Editor Kevin EG Perry
Producer Jo Weakley
Video Producer Andrew Rawson
News Reporter David Renshaw
Picture Desk Emily Barker (ext 6852)

ADVERTISING
6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Creative Media Director Matt Downs (ext 3681)
Creative Media Director's PA Tribha Shukla (ext 6733)
Head of Creative Media – Men & Music Rob Hunt (ext 6721)
Deputy Head of Creative Media Neil McSteen (ext 6707)
Digital Business Director Chris Dicker (ext 6709)
Display Ad Manager Tim Collins (ext 6703)
Creative Media Managers Adam Bulleid (ext 6704), Holly Bishop (ext 6701), Matthew Chalkley (ext 6722)
Live & Labels Senior Sales Executive Emma Martin (ext 6705)
Display & Online Sales – Record Labels Stephane Folquet (ext 6724), Ed Rochester (ext 6725), Stephanie McLean (ext 6723)
Creative Media Project Manager Elisabeth Hempshall (ext 6726)
Director Of Insight Amanda Wigginton (ext 3636)
Regional Business Development Manager Oliver Scull (0161 872 2152)
Ad Production Laurie King (ext 6729)
Classified Sales Manager Robina Shahid (2540)
Classified Sales Executive Patrick Denison (2533)
Classified Ad Copy Susan Rowell (2626)
Syndication Manager Lisa Hagenmeier (ext 5478)
Senior Subscriptions Marketing Executive Laura Harries (ext 86325)

INNOVATOR – INSERT SALES
Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING
Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head Of Marketing & Events Ellie Miles (ext 6775)
Digital Marketing & Events Executive Benedict Ransley (ext 6783)
Marketing Assistant Charlotte Treadaway (ext 6779)
International Editions Bianca Foster-Hamilton (ext 5490)
Acting Publisher Ellis Croft
Publishing Director Emily Hutchings
Acting Publishing Director Tracy Cheesman
PA to Publishing Director Hollie Bishop (ext 6848)

© IPC Inspire
Production of any material without permission is strictly forbidden

IPC INSPIRE recycle

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £129.90; Europe €154.40; United States (direct entry) $233.15; rest of North America $307.15; rest of the world £192.70 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd).
Credit card hotline (UK orders only): **0844 848 0848**. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3FS. All enquiries and overseas orders: **+44 (0)330 3330 233 (open 7 days a week, 8am–9pm UK time), fax +44 (0)845 675 9101**, email ipcsubs@quadrantsubs.com. Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170, email backissues@johndentonservices.com or visit mags-uk.com/ipc
LEGAL STUFF NME is published weekly by IPC Inspire, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndeham Peterborough. Origination by Rhapsody. Distributed by IPC Marketforce. © 2013 IPC Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

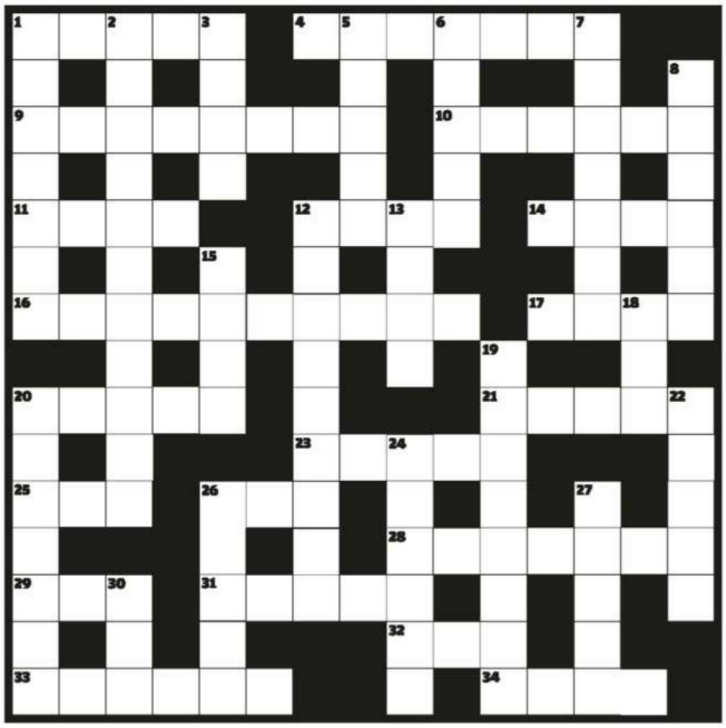
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1+4A 'Hysteria' as 'Time Is Running Out' on finding how to tune into 'Hyper Music' (5-7)
9 A yearning for Peace (8)
10 John Martyn worshipped songs he covered on his album 'The _____ With One Bell' (6)
11 (See 19 down)
12 A formal dance held with music from an Iron Butterfly album (4)
14+26D "*Feet don't fail me now, take me to the finish line*", 2011 (4-2-3)
16+7D+12D "*You better stop, look around, here it comes*", 1966 (10-7-9)
17 One of the Haim sisters appearing in Manchester (4)
20 The words on this album by No Age all refer to something (5)
21 Numbers that include an entire album by post-hardcore band Bitch Magnet (5)
23 Seventies doo-wop revival group whose hits included 'Boy From New York City' (5)
25 Pete Wylie's band who told 'The Story Of The Blues' (3)
26+33A "*When you hear the air attack warning, you and your family must take cover*", 1984 (3-6)
28 (See 3 down)
29 (See 34 across)
31 (See 13 down)
32 Heavy metal singer taking part in 'Radioactive' (3)
33 (See 26 across)
34+29A R&B songstress who was also 'Radioactive' this year (4-3)

CLUES DOWN

1 Nice pal arranged a performance by The Maccabees (7)
2 At no time has there been a sufficient output from The Cure (5-6)
3+28A Did Hard-Fi get some pin money from this recording? (4-7)
5+8D Was this a lucky or an unlucky number for The Magic Numbers? (4-1-6)
6 Method Man's debut solo album finished up political (5)
7 (See 16 across)
8 (See 5 down)
12 (See 16 across)
13+31A "*If you should fall into my arms and tremble like a flower*", 1983 (4-5)
15 So it was remixed for Kanye West and Jay-Z (4)
18+22D "*Is a dream a lie if it don't come true, or is it something worse that sends me down to _____*", Bruce Springsteen (3-5)
19+11A Some driving numbers from The 1975 (5-3-4)
20 America's _____ Folk Festival, where in 1965 Bob Dylan famously went electric for the first time (7)
22 (See 18 down)
24 Professor Green, Little Boots and The Black Crowes sounding like The Cure? (6)
26 (See 14 across)
27 "*You ran into the _____, you can't be found*", wrong time of day for Bastille to be looking for 'Laura Palmer' (5)
30 If a comeback is to be made by US punks (1-1-1)

JUNE 8 ANSWERS

ACROSS
1 Get Lucky, 5 Angels, 10 One Way Trigger, 11+18A Tumble And Fall, 12+28A Best Coast, 14 Pin, 16 Goodbye, 21 Tutti Frutti, 22+29D AC/DC, 25 Enemy, 26+9D Rock Island Line, 30 Music, 31 Coffee, 32 Spear.

DOWN
1 Good Together, 2+17D The Importance Of Being Idle, 3+6D Up All Night, 4+27D Kate Nash, 7+23D European Female, 8 Seven, 13 Sun, 15 Fear, 18 Anti, 19 Drive, 20 Lucky Star, 24 Slam, 28 CCS

Normal *NME* terms and conditions apply, available at *NME.COM/terms*. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 23, 2013, to: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

COLLECTORS' CORNER

STEVIE WONDER

The musical gems no Stevie Wonder fan should be without

THE JAZZ SOUL OF LITTLE STEVIE (1962)

The legend, then known as 'Little' Stevie Wonder, released this, his debut album, when he was aged just 12. The child prodigy doesn't sing on the record, instead showing off his musical skills on percussion, keyboards and harmonica.

Need To Know: The album contains the studio version of 'Fingertips'. The live version, recorded in Chicago in June 1962, became Wonder's first hit when it was released the following year.

POPS, WE LOVE YOU (A TRIBUTE TO FATHER) (1978)

This one-off single was released as a tribute to Motown founder Berry Gordy's dad and label mentor Berry Gordy Sr, who died that year from cancer. The line-up featured Motown heavyweights Wonder, Diana Ross, Marvin Gaye and Smokey Robinson.

Need To Know: Busy working on new album 'Journey Through The Secret Life Of Plants', Wonder recorded his part separately from Ross, Gaye and Robinson.

EBONY AND IVORY (1982)

A much-maligned, often parodied but hugely successful song in which Stevie and the Beatles legend, who wrote the song, make a clumsy but heartfelt plea for global racial tolerance. Reportedly banned in apartheid-era South Africa, the song topped the singles charts in the US and UK.

Need To Know: Although they recorded the song together live in the studio, work commitments meant that they had to film their parts for the video separately.

THE WOMAN IN RED OST (1984)

The hugely successful film starring Kelly LeBrock has a soundtrack which was put together by Wonder, and featured his biggest ever hit, the worldwide Number One single 'I Just Called To Say I Love You'. The track also went on to win the Academy Award for Best Original Song. The collection was a Top Five success in the US and UK, where he's never managed a Number One album.

Need To Know: Dionne Warwick sings three tracks.

WORDS: ALAN WOODHOUSE PHOTO: REX

FANMAIL

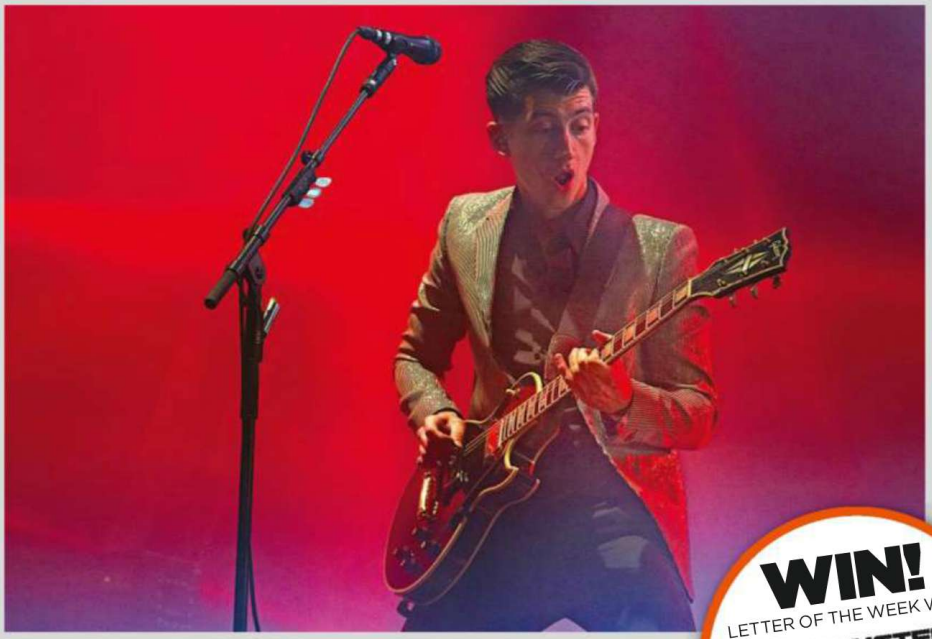
YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Gavin Haynes

FACEBOOK.COM/NMEMAGAZINE | TWITTER.COM/NME | LETTERS@NME.COM

Letter of the week

The best of the NME mailbag



MONKEYS DO THE BUSINESS

From: Rebecca Rennick
To: *NME*

Having been an avid fan of Arctic Monkeys since their early, boyish days, I was nothing less than an excited child awaiting Father Christmas for their return to the Pyramid Stage last weekend. I've always seen this band as part of a generation: my generation. From their musical reign materialising through the similarly budding world wide web, to their chip-shop and lager-fuelled lyrics that hit a chord with all adolescents experiencing similar Saturday night faux-pas, people my age clung to Turner and co like best mates. And Friday night's performance was testimony to this ever-powerful bond between audience and musician. You could have predicted Jagger having the crowd in the palm of his hand on Saturday, but nothing prepared us for the mesmerising effect of the Sheffield quartet. As the set grew on the Pyramid Stage, you could feel this band reinforcing the tremendous mark they've already made on this generation, beloved tunes and swag in tow. As the crowd joined in with Turner's vocals, reinforcing the beauty of his lyricism, I'd believe it if there wasn't a single person watching uttering the question, "Who the fuck are the Arctic Monkeys?" With a set as raucously fulfilling as that under their belts, the foursome deserve a hearty pint of appreciation. In fact, I'd pay for a whole round.

NME's response...

Totally agreed, Rebecca. Years after their huge Old Trafford Cricket Ground shows, second time around at Glastonbury... it's fair to say Arctic Monkeys seem to be running out of summits to breach over here. Surely, then, their main aim now must be to repeat this kind of success across the pond? You kind of feel for them in a way, because going from headlining festivals all across Europe to playing club shows in the US (still an impressive feat for a Brit indie band, mind) must be a bit of a mindfuck. If only the Yanks would learn to love them back like we do, eh? Still, more power to Alex and co for their dedication to the cause – GH

MONKEYS MAFIA

From: Kimberley
To: *NME*

So Glastonbury came back with a bang this year, with Arctic Monkeys assuming the first headline position, which I wasn't surprised or bothered by until the boys took to the stage. I know millions of viewers will have jizzed over Alex Turner and co's lengthy set, but I for one definitely think all that Brylcreem has gone to Turner's head. Not content with looking like one of Blackpool's '50s tribute acts, he's now developed a ridiculous accent and persona to accompany it. I found this and his bizarre 'dancing' severely off-putting and more than a little cringey. Despite a brilliant rendition of 'Mardy Bum', the whole thing was thoroughly disappointing. As a sober viewer, it made me convulse.

From: Clare
To: *NME*

Did Arctic Monkeys go back to the '70s and get lost? Were they trying to audition for *Grease*? Forty years too late guys!

From: Paul Wainman
To: *NME*

Alex Turner was absolutely fantastic on Friday night. As a frontman he is there to put on a show and entertain. Who cares if he didn't talk in his Sheffield accent? Not me. Really enjoyed it and I'm feeling rather annoyed at all the unjustified criticism.

From: *NME*
To: Kimberley, Clare, Paul Wainman

Personally, I think Alex Turner would sound best if he talked more like *Police Academy*'s 'Man Of 10,000 Sound Effects', Michael Winslow. Turner's levity is admittedly often awkward, and that diffident onstage banter is now rapidly approaching Julian Casablancas levels of 'does he actually want to be here?' wry ambiguity. But the story of a band who were, when they arrived on the scene back in 2005, hymning a very parochial, skiffly vision of Britain, going abroad and turning into LA man-rock scions is a very interesting one, and I for one am happy to let them drive that narrative. The broader story of British music is often the story of being better than the Americans at ripping off American music, and you can now add the Monkeys to that star-studded lineage. If you didn't like them there and then, you really never will: nearly five albums in, on the biggest of stages, this must be as close to the peak of maturity as we'll ever see them. Cherish that, or sod the sod off – GH

NO STONES OVERTURNED

From: Rachael Adamson
To: *NME*

No-one has the balls to say it but the Stones were an anticlimax at Glastonbury. I'm a massive Stones fan, but let's face it, the '60s and early '70s were their era. Now they're just a money-making machine. Because they're such a massive band, people go to see them regardless of how they sound. It's more of a play now than a music gig. The Strypes remind me of the very early Stones – they killed it onstage. Arctic Monkeys were the highlight for me; it was a dream setlist and they're an incredible live band.

From: Tim Mee
To: *NME*

In their minds, Mick 'n' Keef probably thought they looked like The Strypes. In reality, however, they came over more like a well-rehearsed bunch of OAPs in a Stones tribute band down at the local care centre (playing 'Brown Sugar' in the hope of getting some reaction out of the other, even more senile, inmates). All told, I'd rather watch The Strypes!

TOM OKLEY

From: *NME*
To: Rachael Adamson, Tim Mee
Look, seeing Mick Jagger as a dodgily attired, past-it old fogey is extremely easy to do for 51 weekends a year. But it seemed to me that ending up at Glastonbury a couple of weeks ago had finally made him and his boys know what it's like to be hungry again. After so many years of coasting from cosseted stadium to anodyne arena, here, finally, was a venue and an occasion that could cow even the Stones into submission; that could make them want to impress you, rather than gliding through the set so they could get back on the jet in time to dine on mahi-mahi in Mustique. They came out to biff it on the nose. And despite predictions, there was something red in tooth and claw in the way they did so. The phoenix at the top of the Pyramid Stage was mad funny too – GH

GLASTO, PART 94

From: Steve McClough
To: *NME*
Palma Violets were fucking insane at Glastonbury! I'm a fan of their music and the way they shape their personas. Chilli, for example, seems to have no regard for the fact he's a bass player (who generally stand around looking bored). To him it's a guitar, jumping around thrashing it and "*woo*"-ing into the mic at the beginning of almost every chorus. There are very few bands lately who go out and just go mental. I wasn't too bothered about seeing them before, but from that performance, I'd pay hundreds for them to go mental in front of me in some rusty old pub. For most bands, the Glastonbury audience was lacking something; during the Palmas' set, they *made* the crowd. They've shown how you should be onstage.

From: *NME*
To: Steve McClough
Good to see Palma Violets carrying the torch for getting completely spangled at the big occasions. And given that even Bobby Gillespie looked clean and sober this year, it is was a torch that needed to be carried – GH

STALKERS

From: Sophie
To: *NME*
Me and my boyfriend Lucas went to seen Miles Kane at Dingwalls in Camden and were amazed to see Alex Turner there watching too!

SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY

SUBSCRIBE TO NME FROM £7.50!*

Subscribe now at
WWW.NMESUBS.CO.UK/ICXE
Or call now on 0844 848 0848 quoting code MDXR
Lines are open between 8am and 9pm, 7 days a week

Web Slinging

The highlight of this week's NME.COM action

BYE BYE BLOC PARTY?

Bloc Party have announced that, after the mixed reception afforded to last album 'Four', they will be releasing a new EP ahead of anything else. They've dubbed it 'The Nextwave Sessions', with five tracks including new fan favourite 'Ratchet'. "We started slipping it into the sets at the start of this year just to try it out, and the reactions were insane," Russell Lissack says of the song, adding: "We knew we had something special." The floppy-fringed guitarist claims the band are in no hurry to push ahead with another full-length album – and in fact, after their current touring cycle winds down, they'll be back on an indefinite hiatus. So could this be the last we see of Kele and co? Characteristically, views on the *NME* Facebook page remained decidedly mixed at the time of going to press...

Best of the responses...

They are fuckin' terrible posh studenty cunts, and for your info, Oasis piss on this band.
Stephen Hill

Terrible band, hahaha. He sounds like he's been crying after getting a pigeon rammed up his arse!!!
Brian Spence

Great band. 'Four' wasn't as great as the first three albums but it had its moments. I'm sure there's great stuff to come.
Colm McCann

Although I applaud Bloc Party for their continuous pushing of boundaries and failure to conform to expectations, I would rather be stuck in the year 2005 when the game-changing tour de force that was 'Silent Alarm' was released and they weren't constantly going on hiatus and releasing music that merely indulged Kele Okereke's whimsical affectations. This new stuff, good as it is, wouldn't have got this band anywhere near the cult fame they now enjoy directly as a result of their inimitable debut album.
Jacob Mier

The new stuff is amazing. I have no idea what you're talking about.
Kevin Ornduff

COURTNEY UNLOVED

From: Rachael S
To: *NME*
A big fat bird told me that Courtney Love has given Jay-Z permission to use lyrics from 'Smells Like Teen Spirit' in his new material. SMELLS LIKE AN IMPETUOUS DECISION! [I see what you did there – GH] I can't seem to get my head around it. Nirvana. Jay-Z. Jay-Z. Nirvana. Chalk and cheese. Love described her relationship with the rapper as "not besties"... um, what? I understand this may be an act of admiration on Jay-Z's part, but we're talking about one of the most iconic songs produced by humankind (not that I'm implying there is an extra-terrestrial Nirvana alternative). I'd like to have faith in what he will do with the lyrics he has chosen, but it just doesn't seem plausible. This is one of those situations where I would actually revel in being proved wrong.

From: *NME*
To: Rachael S
While I'm generally 1000 per cent in favour of anyone sampling whatever they like, I retain an unreconstructed distaste for Courtney and her marketing swag bag. I think Ms Love has always delighted in torturing her Kurt's anti-commerce views – allowing him to be seen writhing in 'rocking out' avatar form to Bon Jovi in *Guitar Hero* being perhaps the nadir. This just seems to be more empire-extension for her – a chance to rub important people up the right way – rather than any calculation about artistic value. She's not the only one making a rubbish decision, mind: surely Jay-Z should know that crushingly obvious samples usually make for crushingly dull tunes? He'd have had to be rapping out of his skin to compete with the enormous musical heft he's binding himself to by taking on such a celebrated track – GH

BOWIE BRILLIANCE

From: Anthony Healey
To: *NME*
Well done team – the Bowie special was a great, informative, entertaining read, and often a good laugh. Thanks. Funny that nobody ever mentions 'Over The Wall We Go' – I can well imagine why DB never brings it up in interviews. I have an original seven-inch, complete with short, strange interview at the start. It's another relic of the period when he hadn't yet decided whether to be the next George Formby or Ziggy Stardust. In retrospect I think he made the right decision.

From: *NME*
To: Anthony Healey
But imagine, Anthony, if Bowie had used the weight of his talents to push the entire direction of music towards George Formby whimsy. Imagine what Suede would sound like then. There wouldn't be so much Brett Anderson bum-whacking, boy-snogging androgyny would there? It'd be all coy references to breasts encoded in a song about traffic wardens dishing out on-the-spot penalties. Would Placebo have existed at all if 'The Laughing Gnome' had gone Top 10? Despite extensive debate, musicologists have yet to arrive at a consensus opinion – GH

STALKERS

From: Paul
To: *NME*
I thought I'd send you a picture of myself and James Bagshaw of Temples outside their gig last Wednesday at the Hare & Hounds in Birmingham!

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

BENJAMIN JOHN POWER
FUCK BUTTONS

QUESTION 1

Complete this lyric: "A murderer..."

"We don't have any lyrics, that's a trick question."

Wrong. "The gods will decay!" from 'Sweet Love For Planet Earth'

"I thought you'd say that but there's actually no lyrics. Some people have their own take on what the lyrics might be, and there have been some posters made of it. I remember seeing them but I can't remember what they said. You should give me half a point for that because there's actually no lyrics."

QUESTION 2

At which point in the Olympic opening ceremony was 'Sundowner', by your side-project Blanck Mass, played by the London Symphony Orchestra?

"It was first played when the Union Jack was being carried towards the flagpole by some military-type people."

Correct. Was that a bit odd?

"It was. It's hard to describe that sensation but I felt very proud."

The Olympic opening ceremony's Fuck Buttons moment

QUESTION 3

Which seabirds dominate the video for 'Surf Solar'?

"Penguins. Andy [Hung, fellow Fuck Button] uses a lot of stock footage. Andy makes all the videos and I make all the artwork – we like to keep it all in-house. It's very collage-based, just like our songwriting process, and Andy has hours and hours and hours of backed-up footage. I think that footage actually came from the Melbourne aquarium."

Correct

A penguin, yesterday

QUESTION 4

There's a Blanck Mass track called 'Chernobyl' – in which year did the Chernobyl Nuclear Power Plant disaster happen?

"Oh fucking hell! I've no idea."

Wrong. 1986

"I'm not doing too well here, am I?"

QUESTION 5

How many red circles can you see on the picture disc of 'Surf Solar'?

"(Long pause)"

Have you got it in your hand, counting them?

"No, I'd never do that! 29?"

Correct. There should be 30 but the centre hole of the record obscures one of them

QUESTION 6

Which website described 'Bright Tomorrow' as "like the sun rising over the ocean... then going supernova"?

"Pitchfork?"

Correct

"I'd say that's a fair description."

QUESTION 7

Fuck Buttons have a song called 'The Lisbon Maru'. To the nearest hundred, how many British prisoners of war were aboard the naval transporter Lisbon Maru when it was torpedoed in 1942?

"I should know this because my grandad was one of them. I'm gonna say 500."

Wrong. It was 1,800, of which around 750 survived

"That's where the confusion comes from. He was one of the survivors."

QUESTION 8

Which four colours does the sky turn in the video for your 2007 single 'Bright Tomorrow'?

"Yellow, red, blue... um, I'm gonna say green."

Wrong. Blue, orange, red, yellow

"That's a question that would've been better for Andy. I wonder if he would've got that right."

The video for 'Bright Tomorrow'

QUESTION 9

What chart position did your second album 'Tarot Sport' reach in the UK?

"Was it 100?"

Wrong. 79

"Good, that's better than 100. So that's made me feel a bit better today."

QUESTION 10

Your new album 'Slow Focus' includes a song called 'Year Of The Dog'. This year is a Chinese year of the dog, but when was the last one?

"The year 1982 was definitely one, so that would mean 1994 was one, so maybe 2008?"

Wrong. It was 2006

Total Score

4/10

"Being close is OK but four is pretty dreadful!"

INTERVIEW: MARK BEAUMONT PHOTOS: GETTY, REX

COMING NEXT WEEK

JAY-Z

In-depth profile of the ICONIC RAPPER and notes from inside the 'Magna Carta Holy Grail' sessions

Plus

NME's definitive album verdict

\+ all the Jay-Z records YOU MUST OWN

OUT WEDNESDAY JULY 17

Also in the issue:

SIMON PEGG on the indie tunes that inspired his new movie

Behind 'Killing In The Name' and the power of protest music, by TOM MORELLO

Life's too short to listen to bad headphones.™

FOLLOW US @MONSTERPRODUCTS

Find out more about Pure Monster Sound™ at MonsterProducts.com